2006 Regional Conventions

Unity, Hope, Gift
INTRODUCING THE NEW

PrintandPraise.com™

Find the songs you need, download the music you love, create customized worship programs—all through Song Print and Worship Program, available exclusively at PrintandPraise.com.

PrintandPraise

Song Print

• More than 2,700 hymns and songs for downloading in a print format
• Text-and-melody and text-only editions of today’s most beloved songs for worship

PrintandPraise

Worship Program

• Create customized, high-resolution worship programs, song sheets, orders of service, wedding and funeral programs, and more
• Produce easy-to-read documents that help your assembly participate more fully in worship

Take a test drive—visit PrintandPraise.com today!

PrintandPraise.com is just one of three sites that make up the OCP family of online services. Export your Planner from Liturgy.com to PrintandPraise.com, secure reprint permissions through LicenSingOnline, and much more!

THE PLANNING LITURGY.com
THE LICENSE LicensIng ONLINE.ORG
THE PROGRAM PrintandPraise.com™
Peter's Way Choir Tours

TRAVEL WITH THE LEADER, AS MORE THAN 750 CHOIRS HAVE DONE.

This could be your choir in Rome!

Peter's Way will:

- obtain a confirmation for your choir to sing the Sunday Latin Liturgy at St. Peter's Basilica.
- arrange a formal concert in Rome as part of an ongoing concert series.
- arrange your choir's participation at the Papal Audience.
- take care of all your travel arrangements, leaving you to concentrate on the musical aspects of your tour.

PREVIEW A CHOIR TOUR! Continuing Education Programs for Music Directors

<table>
<thead>
<tr>
<th>Destination</th>
<th>Dates</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Holy Land - Songs of the Scriptures</td>
<td>JAN. 11-20, 2007</td>
<td>$1,095</td>
</tr>
<tr>
<td>France - Best in French Liturgical Music</td>
<td>JAN. 18-25, 2007</td>
<td>$1,295</td>
</tr>
<tr>
<td>Gregorian Chant Study Week in Italy</td>
<td>JAN. 25-28, 2007</td>
<td>$1,495</td>
</tr>
<tr>
<td>Rome, Assisi, Vatican City - Roman Polyphony</td>
<td>JAN. 25-28, 2007</td>
<td>$795</td>
</tr>
<tr>
<td>Greece - Footsteps of St. Paul</td>
<td>FEB. 12-19, 2007</td>
<td>$1,195</td>
</tr>
<tr>
<td>Ireland - Land of Saints and Scholars</td>
<td>FEB. 19-26, 2007</td>
<td>$995/550*</td>
</tr>
</tbody>
</table>

Enjoy these specially designed programs at substantially reduced rates. Fully refundable from New York when you return with your own choir!

*special price by invitation to directors bringing their choir within two years

NEW! GREECE - Handbell Festival                    | APR. 13-22, 2007   | $2,495  |

PETER'S WAY TOURS INC.
25 South Service Road, Suite 240 Jericho, NY 11753-1065
1-800-443-6018 or 1-800-225-7662
Fax: 1-614-717-0347
Email: annette@peterswaysales.com or peter@petersway.com

Visit us at our website at www.petersway.com
From the President

Conventions, Benefits, and Blessings

"I'll bet you'll be glad when this is over." In the course of a convention people sometimes make this comment to NPM staff members. The truth of the matter is that we savor every moment of the convention. The local committee, volunteers, and staff are all pretty tired by the end of the convention—and sometimes before it even starts—but the experience of gathering with colleagues and friends to celebrate, sing, and learn together is wonderfully rewarding.

After we got home from the third and final regional convention this past summer, I spent some time reading the convention evaluation forms. We learn a great deal from the remarks that members write on these forms, including what not to do. As you can see for yourself on pages seventy-one and seventy-two in this issue, many participants express their opinions rather emphatically!

I’ve been thinking a great deal about conversations with members during the conventions and about the comments that people wrote on their evaluation forms. Most of us are drawn to NPM conventions for learning, professional development, and new musical and liturgical resources. Yet the benefits that people describe from their experience of gathering with one another at the convention extend far beyond these aspects of the event.

Some members find the convention an inspiration. I was particularly struck by this testimony from a participant in the Grand Rapids convention: “I am a music major in college, and I have been going back and forth on whether or not I want to go into church ministry. After this convention, I have finally decided to finish my degree and start looking for a church job.” Many of our more seasoned members are concerned about fostering the call to pastoral music ministry. This comment illustrates one of the ways that NPM members—especially when they gather together—are reaching out to the next generation of music ministry leaders.

NPM conventions provide support for a significant number of participants. I had several very poignant conversations with members who are working in difficult situations where they feel unappreciated or undervalued or where there is an atmosphere of conflict. Although relationships among church ministers and leaders ought to be characterized by charity and honesty, the sad fact is that people sometimes treat one another badly. It is very moving to hear stories of how pastoral musicians and clergy often receive the support they need from their colleagues and friends in NPM to continue serving the church faithfully and with integrity even in their pain.

By far the word most frequently used by participants to describe the benefit of attending an NPM convention this summer was renewal. At one level, pastoral music may be a job, a career, or even an interest, but more importantly it is a ministry, a vocation, and a way of living out one's baptismal call to be a disciple of Jesus Christ. Workshops, seminars, master classes, and showcases—important as they are—are not sufficient to sustain our work. NPM conventions offer musicians opportunities to pray together (in song of course!) and to reflect seriously on the spiritual foundation of their ministry.

These reflections on the NPM conventions remind us that NPM is a community of ministry, and our membership in it is indeed a great blessing!

NPM Annual Fund

By now you should have received a letter asking for your support of the 2006 NPM Annual Fund. Please take a moment to reflect on the blessings that you have received as a pastoral music minister and on the ways that your ministry has been enriched through your membership. Please help to multiply those blessings for others by making a gift today.

J. Michael McMahon
President

October-November 2006 • Pastoral Music
Contents

Readers' Response 5 Association News 11

STAMFORD
The Pastoral Musician as Leader of Prayer 21
BY PAUL INWOOD

GRAND RAPIDS
A Richly Diverse Church: Embracing the Gift, Facing the Challenge 29
BY MOST REV. RICARDO RAMÍREZ, CSB

SACRAMENTO
Spirituality and the Vocation of the Pastoral Musician 33
BY SUZANNE TOOLAN, BSM

Pictures at a Convention 36

JUBILATE DEO AWARD
Building a Bridge of Reconciliation 41
BY BROTHER JEAN-MARIE OF TAIZÉ

COMMENTARY
2006 Regional Conventions 71
BY THE PARTICIPANTS

Chapter News 47 Music Education 52
Professional Concerns 54 Reviews 57
Hotline 67 Calendar 69

Cover: Top: Choir members sing during the Eastern Regional Convention Eucharist at St. Aloysius Church in New Canaan, Connecticut. Lower left: Dr. Kathleen DeJardin assists Sister Suzanne Toolan during the Western Regional Convention in Sacramento, California. Lower right: Caitlin Cusack serves as cantor during Morning Prayer at the Central Regional Convention in Grand Rapids, Michigan. All photos by Peter Maher. Additional photos in this issue courtesy of Sandy Zera, Greg Czerkowski, Eileen Ballone, Luci Cedrone, and Gordon E. Truitt (Stamford); Peter Maher; Les Presses de Taizé; OCP Publications (Sacramento); and Holy Trinity Catholic School, Bay St. Louis, Mississippi.
Mission Statement

The National Association of Pastoral Musicians fosters the art of musical liturgy. The members of NPM serve the Catholic Church in the United States as musicians, clergy, liturgists, and other leaders of prayer.

NPM Board of Directors

Sr. Judith Marie Kubicki, csm, Chair (2007)
Dr. Michael Connolly, Vice Chair (2009)
Mr. Charles Gardner (2007)
Mr. Stephen Petrunak (2009)
Dr. James Savage (2007)
Dr. J. Michael McMahon, NPM President

NPM Council

At-Large Representatives

Mr. Brian Blisig (2006)
Mr. Tim Dyksinski (2006)
Dr. Dolly Sokol (2006)
Mr. Scott Soper (2006)
Ms. Anne Ketzer (2008)
Ms. Michelle Ogren (2008)
Dr. Jennifer Pascual (2008)
Mr. Steven Warner (2008)

Committees for Operations

Dr. Ann Labouisky, Certification (2006)
Dr. John Wright, Music Industry (2006)
Mr. John Kubaniec, Membership (2008)
Mr. Tony Varas, Finance (2008)

Standing Committees

Mr. Joseph F. Marino, Responsible for Leadership of Music Ministries
Mr. Michael Wustrow, Choir Directors
Dr. Lynn Trapp, Organists
Ms. Nancy Deacon, Pianists
Mr. Joe Simmons, Cantors
Ms. Gael Berberick, Ensemble Musicians
Rev. Robert Webster, Clergy
Mr. Anthony DiCello (Interim), Seminary Music Educators
Dr. Dolores Martinez, Hispanic Musicians
Mr. Timothy Jacques, African American Musicians
Mr. Stephen Steinbeiser, Campus Ministers
Mr. Tim Westerhaus, Youth
Col. Tom Luna, Musicians in the Military
Prof. J. Michael Thompson, Eastern Church Musicians (ad hoc)
Mr. Bruce Croteau, Pastoral Liturgy
Rev. Ricky Manalo, css, Asian and Pacific Rim Musicians (ad hoc)
Sr. Nancy Burkin, ssu, Musicians Serving Religious Communities (ad hoc)
Rev. Anthony Ruff, css, Chair (ad hoc)

Ex-Officio Representatives

Most Rev. Daniel N. DiNardo, Episcopal Moderator
Sr. Judith Marie Kubicki, csm, Board of Directors Chair
Mr. Thomas V. Stehle, Council of Chapters Chair
Ms. Joanne Werner, DMMD Division President
Ms. Tracy Lake, NPM-MusEd Division President
Mr. Peter Maher, NPM Staff Representative

The Association President and the NPM Board members also serve on the NPM Council without a vote.

NPM National Office
962 Wayne Avenue, Suite 210
Silver Spring, Maryland 20910-4461
Phone: (240) 247-3000  •  Fax: (240) 247-3001
General e-mail: NPMsing@npm.org
Web: www.npm.org
Dr. J. Michael McMahon, President
Ext. 12 E-mail: Mcmahon@npm.org
Rev. Virgil C. Funk, President Emeritus
E-mail: npmfunk@npm.org

Membership
Ms. Kathleen Haley, Director of Membership Services
Ext. 19 E-mail: haley@npm.org
Ms. Janet Fertig, Membership Assistant
Ext. 15 E-mail: npmjanet@npm.org

Education
Rev. Dr. Paul H. Colloton, or, Director of Continuing Education
Ext. 11 E-mail: npmpaul@npm.org
Mr. Peter Maher, Program Coordinator
Ext. 22 E-mail: npmpeter@npm.org

Publications
Dr. Gordon E. Truitt, Senior Editor
Ext. 21 E-mail: npmedit@npm.org

Administration
Mr. Lowell Hickman, Office Manager and Executive Assistant
Ext. 25 E-mail: lowellnpm.org
Mrs. Mary Rodriguez, Receptionist and Secretary
Ext. 10 E-mail: npmsmg@npm.org
Mr. Paul Lagoy, Secretary and Mail Clerk
Ext. 26 E-mail: npmmail@npm.org
Mr. Anthony Worch, Finances
Ext. 15

NPM Western Office
1513 S.W. Marlow
Portland, Oregon 97225
Phone: (503) 297-1212  •  Fax: (503) 297-2412
Web: www.npm.org
Ms. Nancy Bannister, Director of the Western Office
E-mail: NPMWest@npm.org
Ms. Karen Heinsch, Advertising Manager
E-mail: npmkaren@npm.org

Additional Staff
Mr. Joseph Lively, Comptroller
Ms. Andrea Schellman, Assistant Editor
Ms. Kathi Zysk, Website Manager
Ms. Lisette Christensen, Website Designer

October-November 2006 • Pastoral Music
Music Is Magic, But . . .

Music is, indeed, magic. And it is also very human. As a music specialist, credentialed and experienced with more than twenty-five years of service, I am having difficulty accessing the accessibility of [the Music Education column] "Music is Magic," which appeared in the "Accessible Worship" edition of Pastoral Music [June-July 2006]. The prime focus here is advocacy for special needs in the worship environment, which happens to be my lifework. . . .

In your passion for encouraging teachers to attend to special needs students, you may have missed a most important issue to which even the most highly regarded university and college teacher-preparation programs can attest: Teachers are not trained for special needs students. Courses are sparsely available and, when they are, they are frequently cancelled due to lack of enrollment. All of the "extra-musical" values of breath control, memory, and sensory stimulation certainly do happen during music making, but they don’t happen automatically. And if it’s not in one’s training or emphasis, if it is not specifically being evaluated, then it is a value better left unmentioned.

Furthermore, most teachers know are afforded, and rightly so, when administrators use the music class as the “catch-all” for mainstreaming efforts as was at one time the norm.... “Almost all children can learn to enjoy music” translates to some administrators as “Special needs students can be most easily served in the music classroom.” Combine this underdeveloped effort, though otherwise conscientious and caring, with music teachers who are neither prepared nor interested in [nor with sufficient time for] developing an alternative or adaptive curriculum, and the student only gets lost in the shuffle....

Music ministers, called to educate and care for the local community musically, are fundamentally called to do so in the liturgical environment, perhaps potentially the most healing environment around....

My professional efforts have attempted to address these needs in a variety of worship, educational, and therapeutic milieu. Many times, there are crossovers in roles as minister, therapist, and educator, but let us not forget that the approaches are as varied as the roles.

Mary Eileen Johnston
Aston, Pennsylvania

Nurturing Organic Sound

I really liked what Thomas Day had to say about cantors and song leaders in his article in the August-September issue of Pastoral Music. A lot of it isn’t new, but I really appreciated what he said about listening to and nurturing the organic sound of a singing assembly. Sometimes we musicians are so microphone-heavy that congregational singing becomes us on the microphone and them singing.

I’m going to have a meeting for cantors and accompanists at which I intend to use a list of principles based on what Day has come up with. I write this because when I saw “Thomas Day,” I figured I would ignore it or read it and be aggravated. It turns out it was a nice article.

John Mark Feilmeier
St. Cloud, Minnesota

Singing as Continuing Prayer

Very nice job on [the August-September] issue! It really gave me a good understanding about how Co-Workers In the Vineyard of the Lord applies to my ministry.

I will tell you that, at first, I actually cringed when I saw "Etiquette for Cantors or Facilitators of Song," certain it was just a cantor-bashing article. I get so tired of the attitude that most of us are mule hogs. All the directors I’ve had have educated us in such a way that I guess I’ve just never seen that. But Thomas Day did a wonderful job covering the points that make one a sensitive cantor then summarizing by the example of two Masses he attended. My favorite quote to come away with: "Ideally, any type of singing... should sound like a part of a continuing prayer offered by everyone." What a beautiful and inspiring thought!

Susanne Sande
Richmond Heights, Ohio

Couldn’t Agree More

Just a quick response to Dr. Thomas Day’s article, “Etiquette for Cantors or
Facilitators of Song," which I just had the pleasure of reading in my latest issue of Pastoral Music. In general, I couldn’t agree more! Much of what I’ve learned about the "etiquette" of cantoring has come from attending workshops, whether around the Chicago area and sponsored by our Archdiocesan Office for Divine Worship or around the country with NPM. Several mentors stand out but none more so than Bob Batastini of GIA. I remember being at a GIA reading session at an NPM convention, when Bob spoke about a problem earlier in the day: The sound man had the PAs levels too high. The result, said Bob: The GIA choir’s singing tended to inhibit the singing of the congregation. Over the years I’ve picked up many a tip from this gifted teacher: e.g., the leader of the congregation's song is never the cantor but rather the organist. It is the organ that sets the tempo, the pulse of the congregation’s singing.

Dr. Day’s thoughts seem right in step with Mr. Batastini’s.

At my current parish, I see evidence of the wisdom of their words every weekend. Ours is a mixed parish: I play four Masses in English every weekend, and our two fine young Polish-American co-directors divide up the three Polish liturgies. Once in a while I’m asked to sub for the early morning Polish Mass. Even at 6:30 AM, it’s still a “shot in the arm.” The singing of the congregation—even when the church is only half full—is like a great rolling sea of sound. Play this for folks is a little like riding a proud stallion; just grab onto the mane and hang on. I may sing along as I play but always in a quiet voice, as if I were but part of the congregation.

At our English Masses, there are hardly any strong congregational singing, one is average, and one—our 11:00 AM—needs help. Even at the 11:00 AM during the summer (when I’m functioning both as accompanist and cantor in the absence of any choir), I will always back away from the mike on congregational pieces, getting close only for solo verses (e.g., as in a psalm or Communion song).

At our parish, our current situation regarding cantors is this: During the choir season, mid-September through the first weekend in June, our choir sings three weekends per month (taking one weekend off, so husbands and wives can be a family and members can have time to take care of other needs), and typically [they sing] two Masses, the 9:30 and 11:30 AM. On choir weekends, for congregational song, there is no one cantor at a microphone. Instead the whole choir sings along with the congregation, typically one verse in unison, a second perhaps SAB, a third with soprano solo on a descant. The choir is miked but moderately. (Our church has better-than-average acoustics but—to my ears—not quite enough reverberation to carry the choir’s sound well throughout the church, hence, the mikes. We use long-distance condensers... rather than close-up dynamics to allow the air to help "mix" the vocal sound.) On pieces where a solo voice is needed (e.g., a psalm verse), I’ll typically have one of our choir members assigned as an “occasional soloist" to handle that particular solo part. In the course of a Mass, there might be four or five choir members singing various solo moments; e.g., the incipit of a Gloria or the verse of a Gospel Acclamation.

At non-choir Masses, I’ll take the solo work. Yes, I’d prefer, at such non-choir Masses, to have a separate cantor available to handle all the solos throughout the Mass, but my standards are high. Such cantors would have to have (1) beautiful voices and (2) excellent sight-reading ability to make sure they don’t throw off the congregation by incorrectly singing a psalm refrain that they were expecting the congregation to repeat after them. One of my golden rules: Never want to inflict a bad singer on a congregation, hence the need for singers who function as regular cantors to be of the highest ability. Congregations come to church to praise and thank God and be uplifted, not to squirm.

There are occasions when I might sing through a microphone during a congregation’s song? Yes, a few: (1) agreeing with Dr. Day: during weddings and funerals when congregational participation is lacking; (2) when the church has a side chapel filled with Sunday parishioners who are physically cut off from the sound of the congregation’s singing—and the organ—and hence rely on the chapel speakers if they’re going to sing along at all; and (3) for a Mass where the congregation is sparse, and the people as a result feel uncomfortable hearing only themselves in the midst of a largely empty church. But in all three of these situations, I would still tend to back off the mike. Let the people hear themselves!

My final thought: an absolutely critical variable affecting congregational singing: the amount of reverb in the church. J. Michael McMahon put it well in a recent article in Rite magazine. If a church doesn’t have an adequate amount of reverberation, the congregation will have a difficult time hearing themselves when they sing. And that inability tends to weaken their singing. As the GIA button puts it: “Carpet bedrooms, not churches.” Would that all church design committees understood that!

Thanks to Dr. Day for a fine article and one that now gives me some great quotes if I should find myself in need of explaining why this parish has no “solo leaders.”

Dennis Newman
Bridgeport, Illinois

Disheartened by One Point

I thought Thomas Day’s article in the August-September issue of Pastoral Music provided excellent guidelines for the cantor as a songleader. However, I was disheartened by one point in the article. At the end, he writes that cantors will have fulfilled their duty if they eventually become superfluous. This viewpoint fails to recognize the cantor’s more substantial and nuanced role as a leader of prayer through psalms and litanies. When cantors receive good training and formation and are allowed to focus on leading psalms not only between the readings but also during Communion and perhaps the entrance antiphon, this not only provides an opportunity for spiritual formation but also reinforces the dialogic nature of liturgy. Hopefully, we can continue to inspire cantors to embrace that larger and more canonically defined role.

Joe Simmons
New York, New York

Mr. Simmons chairs the NPM Standing Committee for Cantors.

Seen but Not Heard

Dr. Thomas Day’s article, “Etiquette for Cantors or Facilitators of Song,” was an excellent reminder that it is all right to be seen but not heard. The most memorable comment I received as a cantor was after a Mass when an elderly lady said to me, “You did a great job, but I couldn’t hear you all of the time.” When I said, “Thank you,” I think she was surprised.

For some, it may be a tremendous temptation to use a microphone as a performer would. It takes a well-trained cantor to appreciate his or her ministry to encourage an assembly to sing—not discourage an assembly from singing.

David Dziema
Hawthorne, New York

Problem: The Operator

From my own experience I would...
have to acknowledge that Thomas Day's observation is not uncommon, that what the assembly hears is “the predominant and sometimes overpowering sound of an amplified soloist behind a microphone.” A significant part of the problem, however, is not with the cantors, microphones, or sound systems but with the way sound systems are operated (or more commonly not operated).

Most singers can judge their own natural (unamplified) volume level from the physical vocal effort they expend plus the response they hear with their own ears. Amplification introduces a significant dynamic factor that is, in most regards, beyond the control of the singer. First, since the singer’s voice is being artificially enhanced and amplified, there is not a direct correlation between vocal effort and loudness. Second, since the singer’s sound is emanating from loudspeakers whose primary function is to serve the assembly seating area, the “response” of the room heard by the singer (who is often behind the loudspeakers or not directly in their coverage area) is usually not representative of what the assembly hears. Both factors are usually made worse, not better, with monitor speakers.

We have long since passed the days when a set-it-and-forget-it approach was an acceptable way to control the volume of sound reinforcement systems. Modern audio technology touts “automatic” mic mixers, but the level of automation is woefully inadequate for the tremendous frequency and dynamic range of musical sounds, especially when music ministries range from solo vocalists to twenty-voice choirs, from traditional to contemporary styles, from acoustic instruments to those that require electronics to produce any sound at all. (It seems, quite often, that automatic mixers are not even adequate for the much simpler task of regulating speech microphones.)

The loudness of sound heard by the assembly cannot be accurately judged from the music ministry area (where mixing consoles are usually located). While we may be uncomfortable with the performance aura imparted when there is a mixing console and operator in the assembly area, it can (if done by a musically and liturgically aware person) be an effective way to help assure that our assemblies are not sung to or overpowered. We must consider more appropriate and effective ways to control sound systems that will not hinder liturgy and that foster—not thwart—full, conscious, and active participation. We (pastoral musicians) may not necessarily be the ones best suited to deal with this directly, but we are certainly in a fine position to begin the conversation on how make sound systems assets, not obstacles, to our ministry.

Dennis Fleisher
Grand Rapids, Michigan

Dr. Dennis Fleisher is an acoustician and musician; his firm, MuSonics, provides design and consulting services in architectural acoustics.

Responses Welcome

We welcome your response, but all correspondence is subject to editing for length. Address your correspondence to Editor, Pastoral Music, at one of the following addresses. By postal service: 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. By fax: (240) 247-3001. By e-mail: npmedit@npm.org.

The Passionist Spiritual Center of Riverdale, New York
40th Anniversary Concert Series
Featuring

September 17, 2006
Mr. Dan Schutte
3:00 pm Spiritual Center Chapel - $25 per person

December 3, 2006
Mr. Gregory Norbet
3:00 pm Spiritual Center Chapel - $25 per person

April 29, 2007
Mr. Grayson Warren Brown
3:00 pm Spiritual Center Chapel - $25 per person

Tickets will go on Sale July 1, 2006
Seating will be Limited Advance Tickets will be Necessary!
For More Information or to Order Tickets
Please Contact Us At:
The Passionist Spiritual Center
5801 Palisade Avenue, Bronx, New York 10471
Phone: 718.549.6500 Email: PassSpiritCt @cpprov.org Web Site: www.passionists.org
Mastercard and Visa accepted
Come Join Us Celebrate the Gift of Sacred Music!
Aidan Kavanagh, OSB
1929–2006

He was the great defender of "Mrs. Murphy"—that iconic real member of a real assembly with all her real needs and abilities—and her insights from the pew into the meaning and practice of liturgy. He taught that the holy elements of the liturgy did not "drop from heaven in a Glad Bag" but were the products of the interaction of ordinary believers with faith and the demands of living a faithful life. In *Elements of Rite: A Handbook of Liturgical Style* (Pueblo Press, 1982, reprinted by The Liturgical Press), he wrote: "The liturgy, like the feast, exists not to educate but to seduce people into participating in common activity of the highest order, where one is freed to learn things which cannot be taught."

Joseph Michael Suttle was born in Mexia, Texas, on April 29, 1929; he later adopted the surname of his foster father, Joseph Kavanagh. Joseph Michael Kavanagh attended the University of the South in Sewanee, Tennessee, from 1947 to 1949, and then he entered St. Meinrad Seminary in southern Indiana. When he became a Benedictine, he took the religious name Aidan. Ordained to the presbyterate in 1957, he wanted to focus his studies on moral theology, but Archabbot Bonaventure Knaebel sent him to study liturgy at the Theologische Fakultät in Trier, (West) Germany. Father Aidan earned his doctorate in 1963 (and, in his spare time, earned an S.T.L. from the University of Ottawa, Canada); his doctoral dissertation was on the Eucharistic theology of Archbishop Thomas Cranmer.

Father Aidan began his academic teaching career at St. Meinrad in the 1960s, in the midst of the Second Vatican Council, but three years later he was appointed an associate professor of liturgy at the University of Notre Dame in Indiana. He became a full professor in 1971, directed the graduate program in liturgical studies, and founded the Murphy Center for Liturgical Research (now the Notre Dame Center for Liturgy). In 1974 he left Notre Dame to become academic director of the Institute of Sacred Music at Yale University, shortly after the Institute moved to Yale from Union Theological Seminary in New York City, and a professor of liturgics at Yale Divinity School. During his tenure at Yale, Father Kavanagh also served (1989–1990) as the acting dean of Yale Divinity School, the first Catholic priest to hold that post.

In his seminal work *On Liturgical Theology* (Pueblo Press, 1984, reprinted by The Liturgical Press, 1992), Aidan Kavanagh described himself as "one in whom the tension between love of God's world and adamant cri-

tique of what we have made of it has taken on living form, reinforced by professional commitment to both sides of the tension. . . . Thus he finds himself committed to the human predicament." Other significant works include *The Shape of Baptism* (Pueblo, 1974, reprinted 1992) and *Confirmation: Origins and Reform* (Pueblo, 1988, reprinted by The Liturgical Press, 1992). A great advocate of the Rite of Christian Initiation of Adults, he encouraged us (in the February-March 1989 issue of *Pastoral Music*) to "recover a baptismal piety and literacy centering on Easter" and then to "regain our nerve, recover our sense of purpose, relearn our story, sharpen our minds, and get on with the business of being God's people in Christ for the life of the world."

Aidan Kavanagh was a supporter of NPM from its beginning, serving as a member of the first NPM Board of Directors in 1976. He spoke at our conventions in the 1980s, and he contributed regularly, until his retirement, to *Pastoral Music*.

Father Kavanagh was a founder of the North American Academy of Liturgy, and in 1976 he received the Academy's Berakah Award. In 1994, Father Kavanagh retired as professor emeritus of liturgics at the Yale Institute of Sacred Music and Yale Divinity School. In 1996, Pueblo Books published a festschrift edited by Nathan Mitchell and John Baldovin: *Rule of Prayer, Rule of Faith: Essays in Honor of Aidan Kavanagh, O.S.B.* In 1999, he was honored by the Federation of Diocesan Liturgical Commissions with the Frederick R. McManus Award. When he was presenting the award, Father John Burton said of Aidan Kavanagh: "He influenced minds and guided thoughts. He kindled in hearts a fire which burned through liturgy's mechanics to the life-giving celebration of rite. He taught us that doctrine derives from doxology, not the other way around. He showed us how to use liturgy's rhythm to help us stand awestruck in the presence of God. This author-critic challenged us to realize that God is present to his Church."

In later years, Aidan's health declined rapidly, and he went through several hospitalizations. He died on July 9, 2006, at his home in Hamden, Connecticut, and his funeral Mass was celebrated in Saint Meinrad Archabbey Church on July 14. Aidan Kavanagh was buried in the monastic cemetery at Saint Meinrad. Let his prayer (from the April-May 1977 issue of *Pastoral Music*) be ours, that "in a few years we may even discover an answer or two that may help Mrs. Murphy survive. Then it will all have been worth it."
2006 NPM Awards

Jubilate Deo

Jacques Berthier and the Community of Taizé Witnesses to reconciliation and unity in word and prayer, song and silence.

Pastoral Musician of the Year

Owen Alstott
Publisher, Oregon Catholic Press, 1983–1992
Composer
For placing God's song on our lips and for outstanding leadership in pastoral music ministry.

James J. Chepponis
Presbyter of the Diocese of Pittsburgh, Pennsylvania
Director, Office of Music, Diocese of Pittsburgh
Pastor, St. John Capistran, Upper St. Clair, Pennsylvania
Composer
For placing God's song on our lips and for outstanding leadership in pastoral music ministry.

Bernadette Farrell
Former member of the St. Thomas More Group
Composer
For placing God's song on our lips and for outstanding leadership in pastoral music ministry.

Fred Molecck
Director, Office of Worship, Diocese of Greensburg, Pennsylvania
Editor, GIAQuarterly, GIA Publications
For outstanding leadership with wisdom and humor in pastoral music ministry.

Music Educator of the Year

Catherine Galie
Classroom music teacher and conductor, Our Lady of Grace School, Pennsylvanian
Music director, Our Lady of Grace Parish
For outstanding leadership in Catholic music education and pastoral music ministry.

Certification

NPM/AGO Organist Colleague

Ilana R. Olgang, Danbury, Connecticut

NPM/AGO Service Playing Certificate

Michael Hey, Waukesha, Wisconsin
Anna McReynolds, Norton, Massachusetts
John Meyers, Hamburg, New York
Peggy Steckert Parker, Petoskey, Michigan
Peter John Patente, Fort Wright, Washington, Maryland
Barbara Rewa, Grand Rapids, Michigan
Conventions Update

More Than 4.4

Participants at the 2006 NPM Regional Conventions rated their overall experience at 4.46 out of five. Stamford got a 4.3, Grand Rapids was rated 4.6, and Sacramento received 4.5. One of the highlights of each convention was the Music Ministry Leadership Retreat, which received very high marks (no lower than 4.6) and some very positive comments on the evaluation forms.

Well-received events in Stamford included the Mendelssohn Choir of Connecticut (4.8) and “Wonderment” with Paul Inwood, David Haas, and Rev. Jim Cheppronis (4.5). All of the plenum speakers in Stamford were also well received, rating 4.3 or better.

In Grand Rapids, the plenum speakers rated 4.2 or better, and highlights included the “Embellish” handbell performance (4.9).

Highlights of the Sacramento Convention included the Handbell Institute (4.9), Jazz at the Cathedral (4.7), and “A Contemplative Rosary” (4.5). Ratings for the plenum speakers averaged 4.5.

More Than 2,300

More than 2,300 people participated in this year’s regional conventions—attendees, spouses and companions, choir members, instrumentalists, presenters, and volunteers. Stamford was the largest gathering, with nearly 900 participants. Grand Rapids drew nearly 750 people, and there were almost 700 people at the Sacramento Convention.

Many people took note of the strong positive spirit of the participants, and many of the participants felt an important spiritual component to this year’s gatherings. For additional comments from some of the participants, see the Commentary beginning on page seventy-two.

Institutes Update

More Than 300 Served

The nine NPM institutes this summer drew more than 325 attendees, who were instructed by dozens of faculty members and supported by dozens more volunteers. The largest gathering was the Cantor Express in Mankato, Minnesota, with more than 70 participants. Other large events included the Guitar and Ensemble Institute in Erlanger, Kentucky (49 participants), the Choir Director Institute in Denver, Colorado (43), and the Cantor Express in Lexington, Kentucky (39).

The institutes at the three regional conventions also proved very popular. There were 39 participants at the Chant Institute in Stamford, Connecticut; 29 at the Cantor Institute in Grand Rapids, Michigan; and 24 at the Handbell Institute in Sacramento, California.

Members Update

Hymn Competition: “That All May Be One”

The National Association of Pastoral Musicians and the Friars of the Atonement are sponsoring a competition for two liturgical songs in preparation for the centennial observance in 2008 of the Week of Prayer for Christian Unity. These songs are also intended to be sung at the 2007 NPM National Convention, at which the theme will be “That All May Be One.”

Composers and text writers are invited to submit entries in one or both of the following categories:

- a new text and tune (refrain and verses) appropriate for singing during the Communion procession or the administration of the sacrament;
- a new hymn text that may be sung using one or more familiar tunes.

Both texts are to incorporate or be based on the words “that all may be one” (John 17:21). A cash prize of $1,500 will
be awarded for the winning Communion song and $1,000 for the winning hymn text. Complete guidelines are available on the NPM website: http://www.npm.org/Membership/hymncomp.htm. A printed copy may be obtained from the NPM office. Entries must be postmarked no later than November 30, 2006.

NPM Scholarships

Thanks to the generosity of NPM members and friends, we will be able to offer $23,000 in scholarships for 2007, of which $8,500 comes from funds donated by members and other participants in this year’s regional conventions. In addition to the four NPM scholarships listed on this page, NPM donates $500 toward the $1,000 Rensselaer Challenge Grant, which is administered by the Rensselaer Program of Church Music and Liturgy at Saint Joseph College, Rensselaer, Indiana.

This amount also includes scholarship funds provided by individuals and groups. These include the Dosogne/Rendler-Georgetown Chorale Scholarship ($1,000), formed from endowments established to honor Rene Dosogne, a highly respected church musician in the Chicago area in the second half of the twentieth century and a faculty member at DePaul University School of Music, and Dr. Elaine Rendler, pastoral musician, music educator, and chorale conductor of the Georgetown Chorale. And they include $1,000 from the Funk Family Memorial Scholarship, created to honor Rev. Virgil C. Funk, NPM founder and president emeritus, and deceased members of his family. Additional funds from such individual and group scholarship include $1,250 from the University of Notre Dame Folk Choir Scholarship, $1,000 from the Dan Schutte Scholarship, and $750 from the Steven C. Warner Scholarship.

Other scholarship funds come from NPM’s business partners. They include the MuSonic Scholarship ($2,500), the OCP Scholarship ($2,500), the Paluch Foundation/WLP Scholarship ($2,500), and the CIPA Pastoral Musician Scholarship ($2,000).

Scholarship Winners 2006

Through generous donations in 2005 to the NPM Scholarship Fund and several endowed funds, and working with partners in pastoral music education, NPM is able to support fifteen students this year with $30,500 in scholarships. This year’s students are just beginning their college program and they are working on doctorates. They are studying at schools in Massachusetts, Pennsylvania, the District of Columbia, Illinois, Michigan, Minnesota, and Texas. Most of them are also continuing work as pastoral musicians—work that they began, in many cases, while they were still in high school. We celebrate this year’s scholarship winners, and we wish them well in their studies and their present and future ministries.

Anthony M. Diulio was a choir-loft kid: His mother directed the church choir at his home parish while he was growing up. Now Tony is working on his doctorate in sacred music at The Catholic University of America; he will use this year’s NPM Perrot Scholarship ($3,500) to complete his studies. Anthony has been playing guitar, singing, and song writing since high school. He began conducting choirs in high school, and he studied liturgy and music at Catholic University. He is currently the full-time assistant director of music ministries at Our Lady of Mercy Parish in Potomac, Maryland, composing and arranging for and directing the various instrumental ensembles and the handbell choir and frequently conducting the adult choir and schola. Tony and his wife Ann, the parents of two boys, are house directors in a home which assists young pregnant women and young mothers.

Megan S. Enninga is the director of music and liturgy at the Church of St. 

Continued on page sixteen
## Plenary Sessions

<table>
<thead>
<tr>
<th>Audio CD</th>
<th>DVD Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>NPM - 06-V-501</td>
<td>&quot;MUSICIAN AS PARTNER IN PASTORAL MINISTRY&quot;&lt;br&gt; Eugene F. Lauer</td>
</tr>
<tr>
<td>NPM - 06-V-502</td>
<td>&quot;MUSICIAN AS LEADER OF PRAYER&quot;&lt;br&gt; Paul Inwood</td>
</tr>
<tr>
<td>NPM - 06-V-503</td>
<td>&quot;MUSICIAN AS EDUCATOR&quot;&lt;br&gt; Richard P. Gibala</td>
</tr>
<tr>
<td>NPM - 06-V-504</td>
<td>&quot;PASTORAL MUSICIANS AND THE MINISTRY OF RECONCILIATION&quot;&lt;br&gt; Brother Jean-Marie</td>
</tr>
</tbody>
</table>

## Breakout Sessions - Audio CD's

### Wednesday Block “A” Sessions
- NPM - 506 A-6: "LITURGICAL DOCUMENTS: WHAT’S NEW?"<br>  Alan Detscher
- NPM - 507 A-7: "THE LITURGICAL BOOKSHELF"<br>  Joan Workmaster
- NPM - 508 A-9: "THE WHY AND WHAT OF MULTICULTURAL WORSHIP"<br>  Rufino Zaragoza, OFM

### Thursday Block "B" Sessions
- NPM - 511 B-2: "SERVICE PLAYING: IT’S RITE SENSITIVE"<br>  Jerry Galipeau
- NPM - 513 B-5: "I’VE GOT RHYTHM"<br>  Gerard Chiusano
- NPM - 514 B-7: "BEFRIENDING THE LITURGICAL YEAR"<br>  Joan Workmaster

### Thursday Block "C" Sessions
- NPM - 517 C-1: "INTERPRETING THE PSALMS: ARTISTIC PERSPECTIVES"<br>  Mary Clare McAlee
- NPM - 520 C-5: "EVERYTHING AND THE KITCHEN SINK"<br>  Barney Walker
- NPM - 521 C-6: "MUSIC FOR LENT/EASTER"<br>  Jerry Galipeau
- NPM - 522 C-10: "BASIC PRINCIPLES: RENEWING THE VISION"<br>  Leisa Anstinger

### Friday Block "D" Sessions
- NPM - 523 C-11: "COLLABORATION BETWEEN CLERGY AND MUSICIAN"<br>  Barbara Upton; Rev. William Vernilli
- NPM - 524 C-13: "CONFLICT MANAGEMENT"<br>  Anne Ketzer
- NPM - 536 D-2: "LITURGICAL PIANO REPertoire"<br>  William Gokelman
- NPM - 538 D-5: "THE PERFECT BLEND: PUTTING IT TOGETHER"<br>  Gerard Chiusano
- NPM - 529 D-10: "WORKING WITH YOURTH: DIFFERENT APPROACHES, ONE AIM"<br>  Thomas Tomaszek and Timothy Westerhaus
- NPM - 530 D-12: "INSTRUMENTAL MUSIC"<br>  Phillip Desrosier

## Audio CD Package Specials

- **Single CD $10.00** - Any Three CD's $29.00 - Any Six CD's $54.00 - Any Twelve CD's $96.00

**DELIVERY & SHIPPING:** We pay shipping on all orders placed at the convention. Shipping is One Dollar ($1.00) PER RECORDING within the USA and CANADA, with a $10.00 MAXIMUM Overseas AIR MAIL shipping is Three Dollars ($3.00) PER RECORDING.

**BILLING INFORMATION:** A Minimum Order of $10.00 is required for invoicing. Any order less than $35.00 may be invoiced for an additional $5.00 processing fee. If Billing Address is different than the Shipping Address, Please provide exact information for each Address.

**CHARGE CARD INFORMATION**

<table>
<thead>
<tr>
<th>VISA</th>
<th>MASTERCARD</th>
<th>AMEX</th>
<th>DISCOVER</th>
</tr>
</thead>
</table>

**EXPIRATION DATE**

**Phone Orders**

1-800-473-TAPE (3273)

Veranda COMMUNICATIONS, INC.
3830 STAEBLER AVENUE, LOUISVILLE, KY 40207
Phone: (502) 894-0901  FAX: (502) 894-9780

**GARANTIED POLICY:** If you are not happy with the recordings you have received from VERANDA COMMUNICATIONS, INC. It is our policy to Refund Your Money, Replace a defective Recording or allow you to Select Another Recording from the listing. YOUR SATISFACTION IS GUARANTEED.
# Convention Recordings

National Association of Pastoral Musicians
2006 Central Region Convention
Amway Grand Plaza Hotel - Grand Rapids Michigan
July 18-21, 2006

Audio CD's are $10.00 Each - DVD 's are $29.00 Each

<table>
<thead>
<tr>
<th>Audio CD</th>
<th>DVD Video</th>
</tr>
</thead>
<tbody>
<tr>
<td>NPM - 06-V-601</td>
<td>NPM - 06-V-601</td>
</tr>
<tr>
<td>NPM - 06-V-602</td>
<td>NPM - 06-V-602</td>
</tr>
<tr>
<td>“FORMING AND BEING FORMED FOR PASTORAL MUSIC MINISTRY”</td>
<td>“FORMING AND BEING FORMED FOR PASTORAL MUSIC MINISTRY”</td>
</tr>
<tr>
<td>NPM - 06-V-603</td>
<td>NPM - 06-V-603</td>
</tr>
<tr>
<td>“ENGAGING THE NEXT GENERATION”</td>
<td>“ENGAGING THE NEXT GENERATION”</td>
</tr>
<tr>
<td>NPM - 06-V-604</td>
<td>NPM - 06-V-604</td>
</tr>
<tr>
<td>“SINGING A NEW WORLD OF PRAISE AND JUSTICE”</td>
<td>“SINGING A NEW WORLD OF PRAISE AND JUSTICE”</td>
</tr>
</tbody>
</table>

### Plenary Sessions

#### Breakout Sessions - Audio CD’s

**Wednesday Block “A” Sessions**
- NPM - 065 A-1 - “VOCAL CARE: HEALTHY BODY, HEALTHY VOICE” - Barbara Wilkim McCargar
- NPM - 066 A-4 - “I’VE GOT RHYTHM” - Gerard Chiusano
- NPM - 067 A-5 - “PREPARING PARISH LITURGIES” - Rita A. Thiron
- NPM - 068 A-6 - “MUSIC AND THE ORDER OF CHRISTIAN FUNERALS” - Steven R. Jancz
- NPM - 069 A-8 - “HOW TO PLAN INTERCULTURAL WORSHIP” - Fr. Ricky Manalo, CSP
- NPM - 061 A-9 - “OFF IN THE MUSIC CURRICULUM” - Grace Schwanda
- NPM - 061 A-12 - “GREGORIAN CHANT: A NEW APPROACH IN SEARCH OF AUTHENTIC INTERPRETATION” - Rev. Columba Kelly, OSB
- NPM - 062 A-13 - “IDENTIFYING AND ENGAGING YOUTH IN MUSIC MINISTRY” - Mr. Dennis Rybicki

#### Wednesday Block “B” Sessions
- NPM - 064- B-1 - “PREPARING FOR THE NPM BASIC CANTOR CERTIFICATE (BCC)” - Mary Lynn Pieczarski
  - NPM - 065 B-5 - “THE LITURGICAL BOOKSHELF” - Rita A. Thiron
  - NPM - 066 B-6 - “MUSIC FOR WEDDINGS” - Steven R. Jancz
  - NPM - 067 B-9 - “LITURGICAL MUSIC AND THE SPIRITUALITY OF CHILDREN” - Rev. James Marchionda, OP
  - NPM - 068 B-12 - “MANUSCRIPT-BASED INTERPRETATION OF SELECTED GEMS FROM THE CHANT REPertoire” - Rev. Columba Kelly, OSB
  - NPM - 069 B-13 - “WORKING WITH YOUNG SINGERS” - Grace Schwanda
  - NPM - 062 B-15 - “COLLABORATIVE MINISTRY” - Dr. Patricia J. Hughes, Nicholas Palmer

#### Thursday Block “C” Sessions
- NPM - 061 C-1 - “THE CANTOR AS LEADER OF PRAYER, ANIMATEUR” - Carol S. McAndrew
- NPM - 062 C-4 - “EVERYTHING AND THE KITCHEN SINK” - Barney R. Walker
- NPM - 063 C-6 - “MUSIC FOR INITIATION” - Mary Sekalski Malloy
- NPM - 064 C-9 - “LITURGICAL REPertoire TEACHES TOO!” - Tim Schrems, Diane Schrems
- NPM - 065 C-11 - “THE SINGING PRESIDER” - Fr. Ricky Manalo, CSP

### Audio CD Package Specials

**Single CD $10.00 - Any Three CDs $29.00 - Any Six CDs $54.00 - Any Twelve CDs $96.00**

**DELIVERY & SHIPPING:** We pay shipping on all orders placed at the convention. Shipping is One Dollar ($1.00) PER RECORDING within the USA and CANADA, with a $10.00 maximum. Overseas AIR MAIL shipping is Three Dollars ($3.00) PER RECORDING.

**BILLING INFORMATION:** A minimum Order of $50.00 is required for invoicing. Any order less than $50.00 may be invoiced for an additional $5.00 processing fee. If Shipping Address is different than the Shipping Address, please provide exact information for each Address.

**CHARGE CARD INFORMATION**

- **VISA**
- **MASTERCARD**
- **AMEX**
- **DISCOVER**

**EXPIRATION DATE**

**Phone Orders**

1-800-473-TAPE (8273)

**Veranda COMMUNICATIONS, INC.**
3830 Staebler Avenue, Louisville, KY 40207
Phone: (502) 894-0901 FAX: (502) 894-9780

**GUARANTEED POLICY:** If you are not happy with the recordings you have received from VERANDA COMMUNICATIONS, INC. It is our policy to Refund Your Money, Replace a defective Recording or allow you to Select Another Recording from the listing. YOUR SATISFACTION IS GUARANTEED.
### Plenary Sessions

<table>
<thead>
<tr>
<th>Audio CD</th>
<th>DVD</th>
<th>Title</th>
<th>Presenter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NPM - 06-V-701</td>
<td></td>
<td>&quot;TEACHERS, LEARNERS AND PILGRIMS&quot;</td>
<td>David Haas</td>
</tr>
<tr>
<td>NPM - 06-V-702</td>
<td></td>
<td>&quot;MANY CULTURES, MANY GENERATIONS: REJOICING IN THE GIFTS, EMBRACING THE CHALLENGES&quot;</td>
<td>Most Rev. Jaime Soto</td>
</tr>
<tr>
<td>NPM - 06-V-703</td>
<td></td>
<td>&quot;SPIRITUALITY AND THE VOCATION OF THE PASTORAL MUSICIAN&quot;</td>
<td>Suzanne Toolan, RSM</td>
</tr>
<tr>
<td>NPM - 06-V-704</td>
<td></td>
<td>&quot;EMPOWERING GOD’S PEOPLE TO FIND THEIR VOICE&quot;</td>
<td>Msgr. Ray East</td>
</tr>
</tbody>
</table>

### Breakout Sessions - Audio CD’s

#### Wednesday - Block "A" Sessions

- NPM - 705 A-4: "THE DOCUMENTS: BASIC PRINCIPLES" - Michael Fendergast
- NPM - 706 A-5: "MUSIC IN THE RCIA" - Jerry Galipeau
- NPM - 707 A-6: "BASIC CONDUCTING AND SCORE PREPARATION" - Paul French
- NPM - 709 A-7: "VOCAL TECHNIQUES FOR CANTORS AND SINGERS" - Kathleen DeJardin
- NPM - 710 A-10: "MENTORING YOUTH IN MINISTRY" - John Flaherty
- NPM - 711 A-11: "THE SINGING PRESIDENT" - Ricky Manalo, CSP

#### Wednesday - Block "B" Sessions

- NPM - 711 B-1: "UNDERSTANDING DIVERSITY CONTINUING AND CONVERSATION" - Most Rev. Jaime Soto
- NPM - 712 B-5: "MUSIC FOR FUNERALS" - Jerry Galipeau
- NPM - 713 B-6: "BUILDING CHORAL SOUND" - Paul French
- NPM - 714 B-7: "CANTOR AS PSALMIST" - Kathleen Harmon, SND De N
- NPM - 715 B-8: "HISPANIC CHOIR TECHNIQUES AND REPERTOIRE FOR NON HISPANICS" - Norma Garcia
- NPM - 716 B-9: "ESSENTIALLY VOCAL: A NEW APPROACH TO CHANT" - Cyprian Consiglio, OSB Cam
- NPM - 717 B-10: "MANAGING PEOPLE, TIME AND RESOURCES" - Rick Hardy
- NPM - 718 C-1: "DEEPENING FAITH: CONTINUING THE CONVERSATION" - Suzanne Toolan, RSM
- NPM - 719 C-5: "MUSIC FOR WEDDINGS" - Jerry Galipeau
- NPM - 720 C-8: "ARRANGING FOR THE ENSEMBLE" - Gerald Cisneros
- NPM - 721 C-7: "UNDERSTANDING THE PSALMS WE PRAY AND SING" - Kathleen Harmon, SND De N

### Thursday - Block "C" Sessions

- NPM - 722 C-9: "REPERTOIRE FOR HISPANIC LITURGY" - Norman Garcia
- NPM - 723 C-9: "NPM CERTIFICATIONS" - Kathleen DeJardin
- NPM - 724 C-11: "HOW TO FORM AND DEVELOP AN NPM CHAPTER" - Jacqueline Schmitz
- NPM - 726 D-4: "THE ARTIPHONS: ENTRANCE HYMNS FOR THE LITURGICAL YEAR" - Christoph Tietze
- NPM - 727 D-5: "PRAY WITHOUT CEASING: THE SPIRITUALITY OF THE HOURS" - Cyprian Consiglio, OSB Cam
- NPM - 727 D-6: "THE PERFECT BLEND: PUTTING IT TOGETHER" - Gerard Chiesano
- NPM - 729 D-8: "ASIAN SPIRITUALITIES AND MUSICAL EXPRESSION" - Ricky Manalo, CSP
- NPM - 730 D-9: "THE SPIRITUALITY OF TAIZE" - Suzanne Toolan, RSM
- NPM - 730 D-10: "MUSIC EDUCATION AND SCHOOL LITURGIES" - Mark Friedman, Janet Vogt

### Audio CD Package Specials

**Single CD $10.00 - Any Three CDs $29.00 - Any Six CDs $54.00 - Any Twelve CDs $96.00**

DELIVERY & SHIPPING: We pay shipping on all orders placed at the convention. Shipping is One Dollar ($1.00) PER RECORDING within the USA and CANADA, with a $10.00 MAXIMUM. Overseas AIR MAIL shipping is Three Dollars ($3.00) PER RECORDING.

BILLING INFORMATION: A Minimum Order of $50.00 is required for billing. Any order less than $50.00 may be invoiced for an additional $5.00 processing fee. If Billing Address is different than the Shipping Address, please provide exact information for each address.

CHARGE CARD INFORMATION

| VISA | MASTERCARD | AMERICAN EXPRESS | DISCOVER |

EXPIRATION DATE

Phone Orders 1-800-473-TAPE (8273)

Guaranteed Policy: If you are not happy with the recordings you have received from VERANDA COMMUNICATIONS, INC., it is our policy to Refund Your Money, Replace a defective Recording or allow you to Select Another Recording from the list. **YOUR SATISFACTION IS GUARANTEED.**
Continued from page twelve

Mary in Willmar, Minnesota, where she serves as principal organist and director of the adult choir, funeral choir, children’s choir, and handbell choir. Megan graduated with a bachelor’s degree in liturgical music in 2002 from the College of St. Benedict/St. John’s University in Collegeville, Minnesota, and she will use this year’s Dan Schutte Scholarship ($1,000) to pursue her master’s degree at St. John’s University School of Theology, Collegeville.

John Mark Feilmeyer, originally from Guthrie Center, Iowa, is a baritone, pianist, and organist who completed his bachelor’s degree in vocal performance at The Catholic University of America this spring. He will use the Steven C. Warner Scholarship ($500) in the master’s program in liturgical music at St. John’s University and School of Theology, Collegeville, Minnesota. In high school, John Mark served as the director of music at his home parish; while studying in Washington, DC, he served as choir director at Holy Redeemer Parish, Kensington, Maryland, and organist at St. Joseph Parish of the Armed Forces Retirement Home in Washington. John Mark is currently the director of music ministries at the Church of St. Michael in St. Cloud, Minnesota.

Matthew Hinds worked part-time as a pastoral musician during his high school and college years in his home parish, St. Elizabeth Ann Seton, Groton, South Dakota. He will use the 2006 NPM Composers/Authors Collaborative Scholarship ($1,750) to complete his master’s degree in liturgical music at St. John’s University, Collegeville, Minnesota. Matthew served as the NPM Chapter Director in Sioux Falls, South Dakota, from 2001 to 2005.

Erica Ignatovich began her music ministry singing in the parish’s Family Choir, directed by her mother, at the parish where her father is the director of music ministries. While in elementary school, she joined the cantor corps, and she later participated in the children’s choir and the adult choir. She is also a member of the parish handbell choir, and she played trumpet for liturgies at her high school.

Erica will use this year’s NPM Miami Valley Catholic Church Musicians Scholarship ($1,000) to begin her college studies at Mansfield University in Mansfield, Pennsylvania.

Rendell A. James is in his second year as the director of middle school choral activities at the Academy of the Sacred Heart in New Orleans, Louisiana, and he serves as the liturgical music minister at Assumption of the Blessed Virgin Mary Catholic Church in Mine and at St. Joseph Catholic Church in Cecilia, Louisiana. Rendell earned a bachelor’s degree in music education from Loyola University in New Orleans and a master’s degree in music from Louisiana State University and A&M College, Baton Rouge. He will use this year’s NPM Board of Directors Scholarship ($2,000) to pursue a doctorate in choral conducting at the University of North Texas in Denton.

John G. Ligda will use this year’s Paluch Family Foundation/WLP Scholarship ($2,500) to complete his graduate studies at Saint Joseph’s College, Rensselaer, Indiana. John began his pastoral music ministry in Chicago’s suburbs, while he was still in the eighth grade, and he pursued formal organ studies in high school and college, mentored by a network of pastoral musicians in the southwest suburbs of Chicago. He was the college organist and director of music for the chapel at Saint Joseph’s College while pursuing his bachelor’s degree, and he currently serves as principal organist and director of music at St. Joseph Catholic Parish in Homewood, Illinois, and as assistant organist in his home parish, Most Holy Redeemer, Evergreen Park.

Jason J. McFarland is the recipient of this year’s NPM Members Scholarship ($4,500), which he will use to complete his doctorate in liturgical studies at The Catholic University of America, Washington, DC; his dissertation topic is “Cantus ad introitum: The Entrance Song in Roman Catholic Worship.” Jason is a staff member of the International Commission on English in the Liturgy, where, among other tasks, he facilitates the translation and adaptation of the chants and antiphons of the Missale Romanum. He is also a member of the professional liturgical choir at the Basilica of the National Shrine of the Immaculate Conception.

John P. Meyers is currently the cantor and assistant organist at Sts. Peter and Paul Church in Hamburg, New York. He will use the University of Notre Dame Folk Choir Scholarship ($1,250) to continue his studies in organ and sacred music in the Mary Pappert School of Music at Duquesne University, Pittsburgh, Pennsylvania.

Raphael D. Micca of Schickshinny, Pennsylvania, will use theDosogne/Rendell-Georgetown Choral Scholarship ($1,000) to begin work on a bachelor’s degree in music education at Marywood University in Scranton. During his years at Bishop O’Reilly High School in Kingston, Pennsylvania, Raphael served as organist and minister of music at the Church of St. Martha, Fairmount Springs, and he assumed the same duties at Our Lady of Perpetual Help Church, Mocaqua, in January 2006. A member of the NPM Scranton Chapter since 2002, Raphael has participated in the Saint Cecilia Sing, and he organized the first community choirfest in the Schickshinny area.

Scott Montgomery began piano lessons when he was eight years old. By the age of ten, he was playing the organ in various churches in his native Illinois, and in 1993 he won a local AGO competition in Indianapolis and the Illinois State Music Teacher’s Association organ competition. Further awards followed, and in 2006 Scott was one of the seven finalists for the 2006 AGO National Young Artists Competition. Scott is the director of music and organist for Holy Cross Catholic Church.
in Champaign, Illinois, and he is currently pursuing a master's degree in music at the University of Illinois; he will use this year's MuSonic Scholarship ($2,500) for that program.

Christine Ann Prokop received this year's OCP Scholarship ($2,500), which she will use to continue her studies in liturgical music with an emphasis on organ and voice at the University of St. Thomas in St. Paul, Minnesota. Christine is currently an organist at the Church of the Holy Spirit in St. Paul and an assistant organist and chapel music coordinator at the University of St. Thomas.

Jennifer L. Seighman is a doctoral student in sacred music at the Benjamin T. Rome School of Music at The Catholic University of America, Washington, DC, and she maintains an active schedule as an organist, conductor, and singer in the DC area. Jennifer earned her bachelor's degree in music education at Westminster Choir College and her master's degree in choral conducting at the University of Oklahoma. She is this year's recipient of the GIA Pastoral Musician Scholarship ($2,000).

Cindy Stempin is this year's recipient of the Funk Family Memorial Scholarship ($1,000), which she will use to continue her studies at Madonna University in Livonia, Michigan, where she is working on a degree in church music with an emphasis on organ performance. Cindy currently works as a social worker at St. Michael Elementary School and director of music at St. Michael Church in Livonia; she also works as a vocal director at the University of Detroit Jesuit High School. Cindy lives in Livonia with her husband and their four children.

Timothy Westerhaus graduated from the University of St. Thomas in St. Paul, Minnesota, and he will use this year's NPM Koimonia Scholarship ($3,500) to pursue a master's degree in choral conducting at Boston University, where he directs the Boston University Choral Society.

Tim is the pastoral minister of liturgy and music at the Paulist Center in downtown Boston, Massachusetts, and he served this summer as a choral clinician for GIA. Tim chairs the NPM Standing Committee for Youth, and he has presented workshop sessions on worship and youth at NPM conventions.

Keep in Mind

Sister Mary Luke Tobin, who played a leading role in the U.S. renewal of religious life—and, indeed, of the Catholic Church in the United States—during the past sixty years and was one of a handful of female observers at the Second Vatican Council, died at the age of ninety-eight on August 24 at the Sisters of Loretto motherhouse in Nerinx, Kentucky, where she had retired (at the age of ninety-one) in 1999. Since Sister Mary Luke donated her body to science, a memorial service is to be held at the motherhouse on October 7.

An ardent ecumenist and advocate of church renewal, peace, social justice, and women's rights in church and society, Sister Mary Luke was president of her order from 1958 to 1970 and was head of what is now the Leadership Conference of Women Religious during the Second Vatican Council. She was one of only fifteen women worldwide invited to attend the Council's last two sessions as an auditor, and her invitation came because those in charge of the Council had heard that the Leadership Conference had decided to send someone to attend the Council sessions. Her invitation arrived while she was on the ocean liner headed to Rome. She was not only an auditor, however, she was part of the commission that drafted Gaudium et spes, the council's Pastoral Constitution on the Church in the Modern World. (Only two other women were members of commissions that drafted council documents.) Tobin commented later that she was glad that the bishops had decided to include women in the Council gatherings. Of course, she noted, "fifteen women among 2,500 bishops was hardly a quota, but it was a beginning."

Born in Denver May 16, 1908, Ruth Marie Tobin joined the Loretto community...
and took the religious name Mary Luke when she professed her vows in 1927. While living in Nerinx as president of the Sisters of Loretto, Tobin became friends with Trappist monk Thomas Merton, who lived at the nearby Abbey of Gethsemani. They frequently visited and corresponded. After Merton’s accidental death in 1968, Tobin became a lecturer on Merton’s teachings and writings, co-founded the International Thomas Merton Society, and established the Thomas Merton Center for Creative Exchange in Denver in 1979. From 1972 to 1978 she directed Citizen Action for Church Women United, an organization of mainly Protestant women who work ecumenically on justice, peace, and human rights issues affecting women. Tobin represented the group on trips to Belfast and Asia during the conflicts in Northern Ireland and Vietnam.

Until a few years ago, her lifelong love of dance (she had managed a dance school while in college), led her to dance after Sunday liturgy every week at the Nerinx Motherhouse and in the other communities in which she lived. Not long ago, a member of the Loretto community received a card from Sister Mary Luke. This religious woman asked for advice about getting involved in an activity that might prove dangerous. Sister Mary Luke wrote: “Go out on a limb. That’s where the fruit is.” Shortly before her death, when asked if she had any final advice for her friends, she replied: “Carry on.”

Abbot Francis Kline, osco, of Mepkin Abbey in Moncks Corner, South Carolina, died on August 27 at the Abbey after a four-year battle with chronic lymphocytic leukemia which finally forced him to stop playing music. Born in Philadelphia in 1948, Joseph Paul Kline III played his first organ recital when he was fifteen. He studied at Philadelphia’s Curtis Institute of Music before entering The Juilliard School, where he studied organ with Vernon deTar. He entered the Cistercian Abbey of Our Lady of Gethsemani in Trappist, Kentucky, in 1972, taking the religious name Francis. After further studies at the Pontifical Athenaeum Sant’Anselmo in Rome, Brother Francis was ordained to the presbyterate in 1986. Among his other duties at Gethsemani, he served as director of novices. In 1990, he was elected the third abbot of Mepkin Abbey, which had been founded in 1949. During his years as abbot, he played the organ during liturgy for the community, was a consultant on a number of organ building projects, and served as director of the Office of Prayer and Worship for the Diocese of Charleston. Abbot Francis was the author of *Lovers of the Place: Monasticism Loose in the Church* (The Liturgical Press, 1997). In his plenary presentation at the 1998 NPM Regional Convention in Cherry Hill, New Jersey, Abbot Francis reminded the participants, “We are the leaders, for good or ill. This places a great challenge and a great responsibility on us in the areas of liturgy and of competence in music. We are the ones who can set the tone, if we are willing to accept the challenge.” A public memorial service was held on September 1 in the Luco Gardens at Mepkin Abbey.

We pray: Lord our God, the deaths of our sister and brother recall our human condition and the swift passage of our lives on earth. But for those who believe in your love death is not the end, nor does it destroy the bonds that you forge in our lives. Bring the light of Christ’s resurrection to this time as we pray for all who have died.

---

**Meetings & Reports**

**2006 Music Ministry Alive!**

For its eighth consecutive year, *Music Ministry Alive!*—a five day summer liturgical music institute for high school and college age youth (July 25–30)—brought together 170 youth, 48 adult leaders, and an additional 46 team members and faculty, representing 27 states in the United States and Canada, at the College of St. Catherine in St. Paul, Minnesota.

Sponsored and endorsed by the Emmanuel Center for Music, Prayer, and Ministry: the College of St. Catherine; the National Association of Pastoral Musicians; GIA Publications; OCP Publications; World Library Publications; Harcourt Religion Publishers; and the Liturgical Press, Music Ministry Alive! has now touched more than 1,000 youth reaching across the United States, Canada, Ireland, and Africa.

Under the direction of its founder, David Haas, *Music Ministry Alive!* approaches the liturgical music formation of young people in a holistic environment with an equal emphasis on musical competence, liturgical knowledge, leadership and ministry development, prayer and spirituality, community life, and social justice in a community environment of prayer, formation, and skill development. This annual program is beginning to bear fruit as many alumni are now serving parish and school communities in liturgy, music, and other areas of pastoral ministry.

Every year, at the conclusion of the week, scholarships are awarded to youth who are pursuing studies in liturgical music, theology, and ministry. The recipients of the William Phang MMA Scholarship this year are Diane Kulseth from Burnsville, Minnesota; Mark Shoemaker from Dayton, Ohio; Jessy Kirkwood from Erlanger, Kentucky; and NPM member Evan Snyder from Frankemuth, Michigan.

Tentative dates for Music Ministry Alive! 2007 are July 31–August 5 at the College of St. Catherine in St. Paul, Minnesota. For more information about MMA or to be put on the mailing list, contact mmasong@aol.com.

---

**Collegeville Liturgical Music Conference**

This year’s Liturgical Music Conference at St. John’s University, Collegeville, Minnesota, took place June 26–30. Led by co-directors Dr. Kim Kasling and Dr. Lynn Trapp, the program featured a curriculum based on the theological and practical aspects of the art of musical liturgy, prayer with the Benedictine community, and resources and skills for the church musician. Sixty participants followed a program built around the theme “Music, Theology, Liturgy and Rites: Baptism/RCA/Confirmation/Wedding/Funeral.” The keynote presenters were Mary Birmingham, Father Douglas Dandurand, Sister Kathleen Harmon, and Dr. Judith Kubicki, csc, and Dr. Johann van Parys. Workshops in organ technique and repertoire were led by James and Marilyn Biery on the Holtkamp organ in the abbey church. Dr. John’s faculty members (including Kim Kasling, Axel Theimer, and Thomas Speckard) and guest teachers offered lessons in voice, piano, guitar, and handbells. Choral vespers was led by a schola from St. Olaf Church, Minneapolis, directed by Dr. Lynn Trapp, and the Cathedral Choir from the Cathedral of St. Paul in St. Paul, Minnesota, co-directed by James and Marilyn Biery, led the music of the Eucharist. World Library Publications and The Liturgical Press served as primary sponsors of this conference with St. John’s University. For additional information, visit www.csbsju.edu/music/litmusic.htm.
Tenth Annual Liturgical Composers Forum

Each year, the Liturgical Composers Forum gathers to discuss current topics as well as the deep roots of sacred music, liturgical ritual, and spirituality. Founded in 1997 by the Center for Liturgy at Saint Louis University, under the leadership of Father John Foley, SJ, the Forum is an academic of published liturgical composers in the United States. The members represent many styles of classical, ritual, and popular liturgical music. Each gathering features a guest speaker, discussions, peer review of unpublished music, prayerful liturgies, and ample time for reflection and friendship. Additional information can be found online at http://liturgy.slu.edu/CFL.

The next meeting of the Forum will be January 22–25 in St. Louis, Missouri. The membership committee will be inviting new participants based on the following guidelines: To be considered for membership, a person must have composed a representative body of ritual vocal music which is published by a recognized publisher of liturgical music, is intended primarily for the Roman Catholic liturgy, and is rooted in participation by the assembly. If anyone wishes to be considered for membership, he or she should send a letter of interest and a list of published music by e-mail to plufsc@slu.edu or by surface mail to: Center for Liturgy, 3837 West Pine Mall Boulevard, St. Louis, MO 63108.

Rodgers Scholarship Program

Ten young musicians spent a week in intensive organ study at the International Music Camp on the border between the United States and Canada this summer thanks to scholarships from Rodgers Instrument LLC. Now in its third year, the scholarship program enabled these teenagers to participate in the program led by Peggy Bartunek, a Rodgers dealer based in North Dakota, with Marguerite Streifel and the camp's piano faculty. The Organ Week program helps pianists make the transition to organ using their existing music and keyboard skills. During the week, each student's daily schedule includes a private organ lesson, one hour of music history, one hour of music fundamentals, a minimum of two and one-half hours of organ practice, and an evening keyboard seminar. Information on the program is available at www.rogersinstruments.com.
2006 Regional Conventions

Unity, Hope, Gift
I often find myself working with pastoral musicians who will say something like: “Oh, I can't pray when I'm directing the music, or playing the organ or guitar, or singing in the choir. I'm much too busy to pray when I'm doing that!” Whenever I hear words like these, I find myself thinking (a) that the statement is wrong and (b) that it reveals a certain misunderstanding of what prayer is, perhaps inaccurate or incomplete. I want, therefore, to take a good look at what prayer is—and more especially what prayer is, or can be, or even should be for the pastoral musician.

There must be some people reading this who, like me, were brought up in the 1950s to think of prayer in a very limited way. What is sad, I think, is that some people remain within these limited horizons. In my childhood, prayer was very definitely kneeling down with your hands folded, fingers treetled, thumb over laying thumb, probably with your eyes closed, and in silence. So there was a large emphasis on posture and silence. I'm not saying that either of those things was bad, simply that it wasn't the end of the story. Another meaning for prayer in my childhood was “saying your prayers”—those texts that you had learned by heart, sitting on your mother's lap, and whose language was archaic, and whose meaning you didn't always totally understand. (There was a boy in first grade with me who said: “Our Father, who art in heaven, Harry be thy name . . .” until a teacher heard him. And my sister Margaret, in the “Hail, Mary,” used to say: “Blessed art thou, a monk swimming...” instead of “amongst women.”) So the content of prayer was understood in terms of reciting known formulae rather than in terms of establishing a relationship with God.

I said that this way of understanding prayer was—and is—“limited.” I don't think, for example, that there was any idea in my mind or the minds of my contemporaries that there could be such a thing as sung prayer. Yes, we learned to sing a lot of hymns, but that activity was categorized as hymn singing. If we sang in the choir, that was choral music. Prayer, however, was something different. Singing could be fun, but it was, well, singing, and not praying as such.

Similarly, I don't think we ever really understood that prayer was something that could be communal, done with other people. Our participation in the Tridentine Mass was essentially entirely personal, and the Catechism had taught us that our goal in life was “the salvation of my own soul”—don't bother about anyone else, let alone their salvation. They can sink or swim. And a liturgical ministry was seen in terms of a job that I do.

For pastoral musicians today, all this may seem quite unbelievable; and certainly these examples point up something which lies at the heart of what we do: song that is also prayer and liturgy as something that the whole celebrating body does together. Those two things are crucial for us, and they are intertwined.

So, what is liturgical prayer? I would like to make eight points about our understanding of liturgical prayer today, with some side comments specifically about music and pastoral musicians. Please understand that this is not a recipe book—step one followed by step two and so on. These points are not in any particular order.

Liturgical Prayer Is Taking Time

Liturgical prayer is taking time to let the different parts of the rite be what they need to be and making a conscious effort to allow time—God's time—to run its course. In a world where everyone is in a hurry, music is one of the few things that slows us down. At the most basic level, it takes longer to sing something than to say it. Music actually gives all of God's people time to ruminate, to savor the meaning of a text. It gives us time to be in God's presence.

Here is a text which does the same sort of thing. One of the deep sources of prayer for me is texts in the Celtic tradition, and this text comes from a contemporary practitioner in that tradition, David Adam, an Anglican priest at one time vicar of Lindisfarne. You can, of course, read this text in a normal fashion, but for me it really comes to life when you apply a rhythm, with a pulse somewhere around quarter note = 48, like a pendulum slowly swinging back and forth. Saying the text aloud in this way actually slows the heartbeat down, slows us down.

Mr. Paul Inwood, an internationally known composer and clinician, is the director of liturgy and music for the Diocese of Portsmouth in the United Kingdom. This is an edited version of the plenary presentation that Mr. Inwood made during the 2006 NPM Regional Convention in Stamford, Connecticut. The original presentation has been recorded and is available from Veranda Communications (see ad on page thirteen).


Veni Creator

Come Lord
Come down
Come in
Come among us
Come as the wind
To move us
Come as the light
To prove us
Come as the night
To rest us
Come as the storm
To test us
Come as the sun
To warm us
Come as the stillness
To calm us
Come Lord
Come down
Come in
Come among us

This is a musician's approach to a text. Sometimes we need to find music that does the same sort of thing as this—music which physically slows us down and makes us take our time. There is not a vast amount in this category. You can find one or two pieces from the Dutch School—"You Watch over Us Until We Open to You" by Bernard Huijbers, Tony Barr's litany "Be Here with Us"—some of the Taizé music of Jacques Berthier, and a few pieces by me, including "Alleluia to the End of Time."²

Liturgical Prayer Creates Silence and Stillness

Related to the way prayer takes time is the way prayer can create silence, stillness. Joseph Gelineau, sj, once said that the most important part of our music making is not the music itself but the silence that follows the last note. He meant that music making is not there for its own sake, not an end in itself, but is there to create something. When Gelineau said this, many years ago, Jacques Berthier's Taizé music had not yet arrived in our midst. I think Gelineau would revise his statement today to the effect that with the music of Taizé you do not have to wait until it is over to experience the effect. That music creates inner stillness while it is still going on. Using this and similar forms creates prayerfulness; you could almost say that it does this whether those present want it or not. We all know that this is done by the use of repetition, like a mantra, and thus once again it makes us take time—time that we badly need.

It also creates what might be called a climate of prayer. Anyone who has been present at a Taizé service knows that there is a particular point at which the community seems to have caught fire. You can sense it; the music and the prayer has taken on a life of its own, the assembly is gripped by it. When you have experienced this you will know that, used well, this kind of music is like gold dust. We also know that overuse of this form can indeed become repetitious and boring, so we're being asked as pastoral musicians to show sensitivity and strive to find a balance in the repertoire we use.

Liturgical Prayer Is Opening Ourselves up to God

Of course, this opening isn't true only of liturgical prayer but of all prayer. But it's very important for liturgical prayer, because it's here that we may well experience the temptation to get through the program, to switch on the autopilot, and to forget that actually we want God to speak to us—now! The purpose of our music is to remind us of the reason for what we're doing. Sometimes it can be very chastening to take a step back and ask yourself: "Is my music helping to open this community up to God, or is it only giving people a good time?" Is it only giving me a good time?

The capacity of music for mood-setting is sometimes underestimated, not least by the Church. This is because it is intangible and therefore not controllable in the same way as the printed or spoken word. Music used as a vehicle for conveying a doctrinally correct or liturgically prescribed text is very different from music which creates the conditions in which God can speak to us and, it is to be hoped, we can respond to God. I think this is what lies behind Nathan Mitchell's comment that if there were any justice in the world, the Church would have canonized Palestina and people like him. But precisely because music is intangible and uncontrollable, the Church stands back and canonizes theologians instead .... Musicians are suspect in the eyes of the Church: As creative artists, they probably have loose morals.

Do we really believe that God is with us, that if we open ourselves up then God will speak to us? Do we think this is something exceptional or do we really believe that this can happen on a regular Sunday in our parish?

Do we believe that our liturgies need to be challenging? The late Mark Searle once asked: "Is anyone uncomfortable when they leave our liturgies?" with the unspoken assumption that perhaps they ought to be. We need to be challenged, but this won't happen unless we open ourselves up to the possibility of an encounter with God. If we allow this to happen, perhaps we will find that such an encounter can also be very reassuring.

Liturgical Prayer Is Doing Something

Let's go back to those musicians who say: "I'm too busy to pray. I've got all these practical issues going on in my head, and I simply can't pray." You know the kind of thing: Am I on the right page? Have I got the right stops drawn? Did I put on the capo? Will Father remember to intone the Gloria? Where has the next piece gone? I must watch out for the altos on that difficult etude. Oh look, the Communion procession seems much shorter today. What son of a gun turned the sound system off?

Actually, this is not just true of pastoral musicians, it's true of all liturgical ministers. You'll find many priests who say: "I'm too busy being the presider to pray at Mass." We all have those practical preoccupations; they are part of who we are and more especially what we do. I would say that they are an essential part of our ministry: Without them, we would not minister nearly as effectively. So, in a liturgical context, we need to accept that all those worries—all that practical stuff—are a part of our prayer. In fact, we pray through what we do. In other words, by truly ministering to the best of our ability, we are actually praying; service to the community is a part of the community's prayer, and so it is a part of our prayer too. It's a different kind of praying from the kneeling-down-with-your-hands-joined-and-your-eyes-closed type. It's an active kind of prayer. I find that once many music ministers know that it's all right to have all those preoccupations going on in their heads, this can actually be tremendously liberating. Those music ministers no longer feel the need to come to a "quiet" Mass in order to find time and space for their prayer. (I have a friend, a wise pastor, who, if he sees the organist coming to another Mass where there's no music, says: "Oh good, we'll have music at this one too!")

Liturgical Prayer Is Communal

I sometimes hear musicians talk about what they do in terms of "my offering to God"—an offering of the gifts and talents they have. While this is obviously true, it is not the end of the story. That offering...
of oneself takes place in a context: communal celebration. So in a sense it is not a question of "my offering"; it's about the fact that my offering enables the offering of everyone present. The post-Vatican II liturgical reforms reminded us that anything that we do as ministers only truly makes sense when it is part of everything else that is happening. No one can minister in isolation, in the abstract. Those who think differently are those who perform before God, who are focused on themselves and not on the community. (I'll come back to this.) When we're together in liturgical celebration, we're not a collection of individual "I's" who happen to be in the same room at the same time. We are, or should be, a "We": a body—the Body of Christ, the Word-made-Flesh, incarnate in this time and in this place. That's a very different concept, and it's very hard for some people to accept. The difference between a person's own private prayer and liturgical prayer is the difference between "me and Jesus" and "we are Jesus." (At Communion, our response to the minister's announcement "The Body of Christ" is "Amen," "It is so" but also "Yes, we are!") There's nothing private about what we do in liturgy—personal, yes, but not private. In this, we reflect the life of the Trinity: Our personal actions are subsumed into the action of the entire communal body.

Adults and children, old and young, all together in prayer: It's a powerful sign when it happens. As musicians, our role is to create the opportunities for this common bond. 

Liturgical Prayer Creates Community

So does music. I think it was Larry Johnson in his NPM book The Mystery of Faith: The Ministers of Music who first articulated the truth that when the assembly sings they minister to one another. By being part of the singing, each person is ministering to everyone else. This mutual ministering helps the community to grow, helps it to grow closer. Singing is a sign that something important happens when the assembly actually assembles.

It's in the context of liturgical prayer creating community that I am certain that the music of the Iona Community, which I introduced to this country in the 1980s, is an invaluable resource for our communities, not so much because of the music but because of those powerful, challenging, sometimes uncompromising texts. They give us ways of saying things in a ritual
context that we would not otherwise have found for ourselves. And when we have sung these things to each other, it makes it easier for us to talk about them together. Think about “We Cannot Measure How You Heal” (John L. Bell, © 1989, Iona Community):

But present too is love which tends
The hurt we never hoped to find.
The private agonies inside,
The memories that haunt the mind.

That’s what we’re talking about—getting things out in the open, naming the realities in the context of the rite. There are plenty of other examples, such as “Listen, Lord, Listen, Lord, Not to Our Words but to Our Prayer” with its very specific verses. Perhaps the best-known example is “A Touching Place”; “Feel for the people we most avoid . . .”

I say again, once we have had the experience of singing songs like this together and sensing the impact of them on us as a community, they will provoke conversation and dialogue. And when we start to speak about these intimate, often hidden things with each other, when we have the courage to say to someone over coffee after Mass, “That happened to me, too,” then we have started on the road of helping and supporting each other, of being there for each other, and the community grows as a result.

If the music we use doesn’t build up our communities—if it’s just there filling the “music slots” in the rite or for entertainment purposes—then we need to take a fresh look at our repertoire and the way we use it. What this is saying is that it isn’t enough to sing a piece of music because we like singing it or because the community likes singing it: There has to be something deeper.

A key part of the ministerial aspect of what we do is who it’s for. It’s not for us, it’s not to give aesthetic satisfaction to the musician or to make the performer feel good. It’s for our people (and for God, obviously). That’s what I mean when I say that our music can never be “my offering”; it must always be “our offering.” We minister to our people by enabling them to do sung prayer together; by creating the possibility that together they could open their hearts and minds to God; by helping them to appreciate that liturgy is a public, communal act not a private act of devotion; by assisting them to come to a realization that even if not everyone can sing, we all need to be on board in the common enterprise. St. John Chrysostom once said that if there’s one person in the church who is not joining in with the singing, unless it be by reason of sickness or some other infirmity, then the whole body is deficient. If that sounds a bit harsh, we might rephrase it as “lacking in wholeness.” But it’s the same as if you have a pain in your little finger: Your whole body is aware of it, and your behavior is affected as a result.

I am convinced that our ministry as leaders of the prayer of our communities is all about the taking of our people on a journey, drawing them along a pathway together, so that the entire community is not only bonded closer together but the entire community is always moving closer to God. Sometimes this isn’t always easy for us or for members of our parish: “But when you grow old, you will stretch out your hands and someone else will fasten a belt around you and take you where you do not wish to go” (John 21:18).

This means having a post-Vatican II vision in which full, conscious, and active participation goes hand in hand with spiritual growth as a community. As well as having a vision, it also means knowing—really knowing—our people, living their lives. If we only see the members when they assemble in church on a Sunday morning, inevitably there can be a risk of music ministers becoming technicians, busied in to provide a service but having no connection with the day-to-day life of the gathered community. (We won’t talk about any parallels with Father Circuit-Rider, serving several parish communities each weekend . . .) When I’m working with cantors, I often find myself telling them that they have to love the people they are ministering to. You may not always like them very much—sometimes they can be a real pain—but you have to love them as fellow-Christians. In my view, you can’t really begin to love them if you actually don’t know them.

Do you live with your people, really share their lives at work and at play? Do you walk alongside them so that you can pray alongside them? That could very easily become a totally horizontal vision of church, so there’s another part to it.

Liturgical Prayer Is Christ-Centered

We pray to the Father, through the Son, in the Spirit. That phrase sounds neat, but it conceals a terrible question that should strike some fear into our hearts: Do you know Christ? Do you know him in those you serve? Do we understand that without Christ our faith and our preaching is in vain (1 Corinthians 15:14)? Is Jesus Christ for us the way, truth, and life, or is that just another phrase that we use? Do we believe in the real presence of Christ not only in the form of bread and wine but in the assembly gathered to worship and in the person of the priest acting in capite Christi (as Christ the Head)? Do we believe in the real presence of Christ in the Word proclaimed and even more so in the Word sung? Someone once said that being a minister of Communion is comparatively easy way of “handling” the real presence. It is much more demanding for a lector to handle the real presence in the Word proclaimed and more demanding still for the cantor of the psalm who handles the real presence not only in the Word but in the music that clothes it and gives it life.

If we were to take a look at the music we sing, the music we program, would we see in it the real presence of Christ? If a visitor came into the back of our church on a Sunday, would that person find the music to be a symbol of the faith we believe or something else? Is our music like a “signature tune” symbolizing who we are and what we do, or is it something else?

Liturgical Prayer Is Rooted in the Word

The Word of God is the “source and summit” of our prayer life. We should be “founded primarily on the Word of God and sustained by it.” Are we fed by the Word? Is it nourishing for us, or just something that we experience? Do we really steep ourselves in the Scriptures? When planning the music program for a celebration, I’m sure we all read through the Scriptures of the day, maybe even think a bit about them. But do we really pray the Scriptures? Lectio divina—a particular form of reading and meditating on the Word of God—ought to be a key part of our prayer life. It doesn’t have to take up a lot of time, but I feel that it needs to be done regularly and often.

I’ve often found myself reading a piece of Scripture that I thought I knew very well, only to find things in it that I had never seen before, things which changed the entire way I thought not just about that Scripture extract but about an important part of my life—in other words, things that changed me. And I’ve found this happens most often when doing a variant form of lectio with other people. The adult formation team in my diocese, of which I’m a member, always begins its meetings...
in this way, with shared reflection and prayer on one of the Scriptures of the day. The richness—the enormous benefits—of doing this cannot be overstated. I think it's something we musicians should also do. Even if it's only five minutes at the start of a choir rehearsal, that sharing can be a real moment for God to enlighten everyone together.

And this is the kind of thing that happens when our catechumens are dismissed on Sundays to chew over in depth the readings they have heard. In my view, this is actually the most valuable part of the entire adult initiation process—that communal deep savoring of the Scriptures. If those of us who remain in the church building for the rest of the Mass knew how wonderful this time can be, we'd all want to be dismissed too! This is certainly why candidates for reception into full communion, who technically don't need to be dismissed because they have already been baptized in other churches, often want to go out alongside the catechumens. They know how good and how nourishing it is, and they don't want to miss out on it.

Perhaps the core of our scriptural nourishment as musicians is the psalms, the prayer book of the church. There is no emotion that cannot be found within the covers of the Psalter. The music that we use to bring these emotions to life—in the responsorial psalm, for example, or in entrance psalms and Communion psalms—is crucial for us as musicians and crucial for our people. I have to say that settings which simply hang words under notes, which use uninspired formulae for chanting as a means of "getting through" the text don't do it for me.

One of music's roles in liturgy is to heighten the meaning of a text. What the international group Universa Laus called the "operative model"—a psalm tone is a good example of this—may be nothing more than a flatbed truck, conveying the text from A to B but never interacting with that text to provide depth of meaning. In some cases the music may even run counter to the spirit of the text. Music needs to be more than just a vehicle, but this doesn't mean it has to be complicated. \[10\]

Music Can Make Explicit the Shape of the Rite

This statement is based on one of the fundamentals of a theology of liturgical music, that music highlights whatever it touches. The contrast between the spoken text and the sung text is marked. Even a simple cantillation is a world away from

Dr. Carole Ann Maxwell conducts the Mendelssohn Choir of Connecticut at St. Catherine of Sienna Church, Greenwich.

"You did a great job providing a wide variety of experiences to meet the needs of everyone's individual interests. Thank you for a wonderful week!"

A Convention Participant

Preparation for Communion during the Convention Eucharist at St. Aloysius Church, New Canaan.

Participants in the Chant Institute at the Eastern Regional Convention sing during the Convention Eucharist, under the direction of Rev. Peter Funk, osa.

Pastoral Music • October-November 2006

25
a dramatic but spoken declamation. We use our vocal cords in a different way. Father Gelineau analyzes this as different points along the spectrum of what he calls “verbo-melodism”—the line running from pure spoken text to pure music.

When something is chanted, it is set off from the spoken texts which surround it. This is why certain key presidential texts might be chanted—the blessing of palms, for example (and, in fact, all the Holy Week blessings can benefit from chanting). It shows that this text is in some way special, whereas a spoken dialogue between priest and people might not be as special; it could just be routine.

So what do we do naturally to make a text special? We sing the things we think are most important. I’m not sure if this is always true in practice, otherwise our presiders would always be chanting the Eucharistic Prayer, and the entire assembly would always be singing the key texts of the rite. But think about how music can make explicit the shape of various parts of Mass. Look first at the prayer of the faithful—the general intercessions omoratio universalis. This is not the prayer of the presider, the deacon, or any other designated intercessor but the prayer of the whole community. Wecould ask ourselves: How is music the universal prayer? How does it achieve the same thing as that prayer?

Another place to examine would be the distribution of Communion. How does our music enable the prayer of the community at this time? By providing beautiful background music—liturgical wallpaper—or by creating the possibility for all to take part in a Communion psalm that draws us into a spiritual communion?

And the kind of music we use can also help to articulate a kind of hierarchy of importance because, as well as having a shape, the rite has a dynamic. If we imagine music in these terms, then we will be able to add not only contrast of idiom, of form, of instrumentation, of speed and volume, but we’ll also want to think in terms of crescendo and diminuendo. I talked about drawing our people on, of taking them on a spiritual journey. Music can help this happen by giving the rite a sense of direction, a sense that something is moving and not standing still and stagnating. Music can provide what Gregorian chant practitioners refer to as élans and repos—the launching, the climbing, the accelerating, and the coming to rest, the decelerating, the slowing down. And if we succeed in doing all this, we are adding immeasurably to the prayer of the assembly.

One thing is sure: We cannot celebrate in top gear all the time. I’m sure no one here would try, because attempting to do so is doomed. It will result in tedium or sheer exhaustion precisely because there’s no contrast, no light and shade. I once taught in a seminar where the director of liturgy misguided thought that the daily Mass of the faculty and students should always be clothed in the most elaborate ceremonial, music, and all the rest. Whatever we wanted, in effect, was a full-blown Sunday Mass (even a “high Mass”) seven days a week. Humorously speaking, we just can’t do this. And yet it’s worth standing back and asking ourselves if our celebrations are generally so similar that something like this is what’s happening. How do we articulate the “quieter” seasons of Advent and Lent? And the joyful seasons of Christmas and Easter? Or is Mass always the same, week in and week out, with the same items sung throughout the year?

I know some musicians who view the liturgy as a succession of “slots” that may or may not be filled with music. For them, the more slots you fill, the more music you sing, the better and more splendid the celebration is. They have never heard of ritual overload or indigestion. And yet I’m sure that many of us have experienced celebrations where there was very little music, perhaps less spoken text than usual, perhaps a lot more silence; and I’m also sure that we would say that these, too, have their own power to move us.

The Problem of Enjoyment

When we talk about enjoyment, we are in the area of music for its own sake. At the extreme, this is where music becomes the object of worship. Music becomes the god, and prayer is replaced by the very act of music making.

Yes, we can enjoy the music making and feel satisfied when performance standards are high, and we need to strive constantly for things to be as good as they can be musically. But actually that’s not what music in the liturgy is for. It’s not a concert, where only musical standards count. Music in Catholic Worship, as far back as 1972, talked about the three judgments: musical, liturgical and pastoral (and now, with more than thirty years of experience with that threefold judgment, one might add a fourth: theological.) We need to be sure that the way our music serves the liturgical prayer of our people is what is important.

The 1995 Snowbird Statement placed great emphasis on the beauty of music. The authors of that document even dared to say, in effect, that “it is we, the trained musicians, who will tell you what is and what isn’t beautiful, according to our training and tastes.” They were obviously measuring beauty in worship using an aesthetic yardstick—how flawlessly the choir sings, how eloquently the homilist preaches—rather than the measuring rod of a much finer and more sensitive dimension, discernible only by the Spirit of God. In the Letter to the Romans, St. Paul shows us that the key to understanding spiritual worship is if we offer our bodies as a living sacrifice, holy and pleasing to God (Romans 12:1). And this is a “corporate beauty,” when we are all made to feel part of the whole, and that whole is given to God.

A Sign of God and Us

Music needs to be a sign of God. If we think of a sacrament as being a sign that God has once again acted in the life of our community, then music itself can become a sacrament. Music also needs to be a sign of who we are. If we get it right, if all can identify with what is sung and played, then music enables us to become a sacrament.

I love this extract from the Second Book of Kings: Elisha, rather fed up with the king of Israel, said, “As the Lord of hosts lives, whom I serve, were it not that I have regard for King Jehoshaphat of Judah, I would give you neither a look nor a glance. But get me a musician!” And then, while the musician was playing, the power of the Lord came upon him. But there’s a question concealed in there, too. Does the music we use give room for the power of the Lord to act in the lives of our community?

Music needs to incite us to mission. In order to do this, it needs to transform us, just as the Eucharistic action of the Mass needs to transform us if we too are to shed our blood for the life of the world. In that sense, our role as leaders of prayer in our communities is a priestly one. Like the Levites in the Temple, we prepare ourselves carefully for the task. They cleansed and purified themselves, donned special robes, and offered appropriate sacrifices. They acted as ushers, enabling people to come before God in worship. We too must have the same task and, like servants of a great king, must know him, have access to him, and know how to bring others to him. We must want to proclaim his great name to all the earth.

If music is to transform us, we need...
to let it. This means letting go at the same time as holding on. Somewhere there's a balance between being so totally in charge of what is happening that everything is in a straitjacket and being so laid back that things fall to pieces around our ears. The one who wants to sit back and leave everything to the promptings of the Spirit may remind us of the Duke of Plaza Toro in the Gilbert and Sullivan comic opera The Gondoliers. He fully expressed the essence of bad leadership:

In enterprise of martial kind
Where there was any fighting,
He led his regiment from behind —
He found it more exciting.

The control freak who is intent on locking the Holy Spirit inside a box is probably a technical perfectionist, but soulless. Somewhere in the middle of this is that point of balance, where we have prepared and are technically on top of what is going on, but at the same time we are also ready for any eventuality. It may be a Spirit-filled moment like the Taizé experience I mentioned earlier, or it may be as simple as hearing the homilist going down an unexpected track which makes you realize that the song you had programmed for the presentation of the gifts is going to have to be replaced — now! — by something much more appropriate that fits in with where the Scriptures have taken us this morning.

None of this is going to happen unless the prayer that we lead truly reflects the life of the Trinity, a life which is founded on the most intimate of relationships between the three Persons. Let us constantly remind ourselves that we sing to the Father through Jesus the Son — a Son whom we know as a real person and as Lord — by the promptings of the Spirit.¹³

Notes

2. Editor's Note: As part of his presentation, Mr. Inwood included some musical selections. The references for those selections are included in the footnotes at the appropriate points. "Alleluia to the End of Time," © 1986, Paul Inwood, published by OCP Publications, Portland, Oregon.
3. "The Church has often regarded artists as people whose minds and morals are too weak to serve as secure models for theology.

Pastoral Music • October-November 2006
or Christian life. It's as though being an artist were slightly indecent, immoral—or at any rate, imperfect. Perhaps it is for this that we have hundreds of canonized theologians, but we still don't recognize St. Ludwig van Beethoven, St. Franz Schubert, St. Pierluigi da Palestrina, or St. Antonio Vivaldi. After nearly two millennia, the Church is still reluctant to accept the ministry and theology of the musicians. Nathan Mitchell, "The Musician as Minister" in PASTORAL MUSIC IN PRACTICE (Washington, DC: Pastoral Press and LTP, 1981), 23.

4. This point was illustrated with "I Will Be with You, My House A House of Prayer," from Psallite by The Collegeville Composers Group (Collegeville, Minnesota: The Liturgical Press, 2005).

5. This was illustrated with "We Are Waiting for the Bread of Life" by Paul Inwood, from RITUAL MOMENTS (Chicago, Illinois: GIA Publications, 2005).

6. "When Christians sing together, they minister to one another. There is mutual support as each person lends a voice to the song of the community and thereby encourages others to do likewise. Through sung prayer the assembly proclaims that its members form an Easter people who as one body joyfully announce the good news of Christ. Singing is a sign that something important happens when these people come together." Lawrence J. Johnson, The Mystery of Faith: The Ministers of Music (Washington, DC: NPM Publications, 1983), 14.

7. The third and fourth verses of the hymn "A Touching Place" ("Christ is the world in which we move") were sung to illustrate this point. Text by John Bell, ©1989, Iona Community.


9. This point was illustrated with Paul Inwood's "Christ, the Living Water" (© 2002, GIA Publications), a piece that combines cantor, choir, presider, and congregation, all sharing in the structure of the piece.


11. There are four steps to lectio divina: lectio or reading, meditation or reflecting, oratio or responding in prayer, and contemplation or resting, contemplation, or "centering prayer." In Sermo 300 (a text formerly attributed to St. Augustine of Hippo), St. Caesarius of Arles (469–541) said: "The word of God is in no way less than the Body of Christ; nor should it be received less worthily. I ask you, brothers or sisters, tell me: which to you seems greater, the word of God or the Body of Christ? If you wish to say what is true you will have to answer that the word of God is not less than the Body of Christ. Therefore just as when the Body of Christ is administered to us, what care do we not use so that nothing of it falls from our hands to the ground, so should we with equal care see that the word of God which is being imparted to us shall not be lost to our soul, while we speak or think of something else. For those who listen carelessly to the word of God are not less guilty than those who through their own inattention suffer the Body of Christ to fall to the ground."


October–November 2006 • PASTORAL MUSIC
A Richly Diverse Church: Embracing the Gift, Facing the Challenge

By Most Rev. Ricardo Ramírez, CSB

My friend and mentor, Archbishop Patrick Flores of San Antonio, once had a very busy Saturday going from meeting to meeting and from place to place. Toward the end of the day, he arrived at a church full of children, but he had forgotten why he was there. He asked the children, “Do you know who I am?” and they answered, “No!” He introduced himself to them and then he asked them if they knew why he was there, and again they said “No!” He pleaded with them, “Doesn’t anyone know why I am here?” Finally a little boy answered, “I know why you’re here,” and the archbishop said, “Tell me quick, why am I here?” And the little boy said, “To take up a second collection!”

Why are we here? According to the convention program, we are here “to reflect on the pastoral musician’s call to help build bridges between cultures, peoples, and generations and to form communities of praise and justice that sing a new world.” I will emphasize the first part of the theme: to help you build bridges between cultures and peoples. I am glad that there are people like yourselves who are anxious to build bridges rather than walls between peoples, as is being proposed in my part of the world. We in the United States form a very unique Church that includes nationalities from all over the world. I sometimes refer to the diversity in our church as a “Technicolor dreamcoat,” and I invite you now to put on that coat of many colors representing all the peoples of the world and proceed to sing a new world into being. We are diverse, but we have a lot in common. There is more that unites us than separates us. Song is one thing that every culture has.

The song “Cielito Lindo” is an invitation to go from crying to singing, from sadness to joy, from tears to laughter: “Ay, ay, ay, ay, canta y no llores, porque cantando se alegran, cielito lindo, los corazones.” The one singing this song knows that singing changes us, transforms us: It lifts us up when we are down. Singing, as you know and I know, has a dynamic power to move hearts. This is the raison d’être of music ministry. In spite of the burden of rehearsals and having to put up with musicians with whom we sing or play (“Why can’t they sing like me?”), we keep on doing this ministry because we feel we are called. It has to be a vocation. And like any other vocation, you may not feel appreciated or feel that you are doing anything any good. But you are! Liturgical comforts, elevates, heals, points to the truth of Jesus Christ and his kingdom. It changes hearts: “porque cantando se alegran, cielito lindo, los corazones.”

Our Singing Nature

Our singing nature is something that we all have in common. Some people are always singing during their work, driving here and there, on a bus or a plane, as they go about their daily lives. Some of us sing in silence. I do: I find myself singing to myself, especially when I am walking. Yesterday, as I was walking to board my plane, I found myself singing inside “O Magnum Mysterium.” The beat of the song I sing corresponds to the cadence of my walking.

Music is all around us in the noises of nature—in the rain, in thunder, in the flow of water, whether it ripples as in a brook or crashes on the sands of the seashore. Animals sing, and they have rhythm too. Animals seem to express their feelings as we do. Crows seem upset. Loons express their melancholy. Then there are the mocking calls of the mockingbird. Whales sing too; their songs sound like a heavy lament. Cows seem to sing to one another, and that’s how they communicate. They can also be very talkative; they have a lot to say. I think donkeys and hyenas make fun of us in their noisemaking, and this is ironic, because as we laugh at them, they are probably laughing at us! In the desert land where I live, we often hear the howling of coyotes at night; they are probably singing in praise of the moon!

Yes, there’s music out there always: The beat or rhythm is in the movement of the stars, the sun, the moon, and the planets. The order of days, nights, months, and seasons all bespeak the ordered song of creation. No wonder we’ve got rhythm: It’s above us, it’s under us, and its all around us. Our human singing imitates nature’s song.

Where did our singing begin? We probably heard or in some way sensed our mother’s song when we were in her womb; for sure among the first words we heard were soothing sweet lullabies. There’s
always a song in my heart and in yours. We bring our human experience to liturgy: our talking, eating, drinking, silence, and our gestures of friendship, love, and unity. It is altogether fitting that we bring our music into our worship too; it is, after all, an intrinsic part of ourselves. Authentic music comes from the innermost core of our being.

We bring our songs to God and to the believing community. In the United States, because of the multicultural makeup of our Church, we bring music from dozens of cultures from around the globe. Indeed we do wear a Technicolor dreamcoat! What we have as a wonderful gift is the globalization of song! This is something to celebrate.

Since Vatican II we have been blessed with a variety of vernacular music. We started in English with “Kumbaya” and “Michael Row the Boat Ashore.” We took in what was the fast at the time—the music of hootenanny and the folk music of those first years of liturgical reform—and we thought it was cool. Actually, it was cool, that is, not so hot.

We now have great sacred music, some of it for “high church,” with sheet music for every instrument. We use instruments from every section of an orchestra. We have at our disposal quality composition with intricate organ and brass instrument accompaniment. We have come a long way from the guitar alone. We have developed accomplished musicians who can actually read music. We have excellent cantors and choir directors. “Music ministry” has entered common Catholic vocabulary.

But How Do We Celebrate Together?

But how can we—every group—sing our own songs and still be one? How can we bring to reality in liturgy our national motto: “E pluribus unum”? How do we celebrate the liturgy together? Mostly, we don’t. We usually solve the problem of various ethnic heritages and languages by having separate Masses for each group. We may schedule an English Mass, a Spanish Mass, a Portuguese Mass, one in Vietnamese, and another in Filipino or Tagalog or Chinese. These are real situations in some of our cities and sections of our country, such as in California and other places. We have more and more parishes with not only two but more languages in which people worship. We know we are one body and one faith in the one triune God, but don’t we sometimes feel that we are in ships passing each other in the night . . . or on Sunday morning. How is each group going to be ministered to with our music, and how can each group be incorporated in the Body of Christ in this place? Isn’t it imperative that we, at least on occasion, come together and form a more perfect union?

Communion is the ideal, the aim of every parish; it necessarily has to be included in every parish mission statement. Wasn’t this Jesus’ most fervent prayer: “that all may be one as you, Father, are in me, and I in you; I pray that they may be one in us, that the world may believe that you sent me” (John 17:21)? At Mass, we join our prayer to his: “In mercy unite all your children wherever they may be” (Eucharistic Prayer III). “By your Holy Spirit, gather all who share this one bread and one cup into the one body of Christ, a living sacrifice of praise” (Eucharistic Prayer IV).

The other day, a priest friend called from San Jose, California. His parish is multicultural with a strong presence of Hispanics and various Asian cultures. Last year they had two Easter vigils—one bilingual in Spanish and English, the other in Vietnamese. The vigils ended at 6:30 a.m. on Easter Sunday. Next year, the Vietnamese asked Father if they could have the Vietnamese vigil on Easter Sunday afternoon at 2:30 p.m., the time of their regularly scheduled Vietnamese Mass. My answer was that he could not have a vigil on any afternoon. My recommendation was that they have one Easter vigil and use the other Vietnamese as possible, then at the 2:30 Easter Sunday afternoon Mass, present the Vietnamese neophytes in their white robes to the rest of the Vietnamese community.

The solutions to such situations involve decision making by those who plan and execute liturgy. The bases of these decisions include: (1) respect for each musical expression of faith; (2) the acceptance of each expression as valid; (3) the intention to serve the worship needs of every group in the community; and (4) the willingness of every group to do its part to contribute to the unity of the whole. It takes good will on the part of everyone. We’re all in this together.

Five Avenues

Allow me to suggest five avenues that might lead us toward the bridges that will unite us in our worship and in other aspects of our Christian life together.

1. Bilingual (or tri-lingual) music. Thanks to contemporary composers, we have at our disposal some very fine bi- and multi-lingual music. It works. Even before Vatican II we used English, Latin, Greek, and Hebrew in the same Mass. In our diocese we only have to contend with two languages, so the problem is solved with relative ease. Not that we don’t have our struggles. Too much of what is happening in the world, in American society, has crept into the life of the Church. Look at the immigration issue, for example. The same anger, fear, suspicion, and rejection in our country can be found, unfortunately, among some of our people in the Church. An example is the xenophobic attitude that seems to have always been part of the American psyche. In the time of Abraham Lincoln, before the Civil War, and before he became president, the Know-Nothing groups espoused the idea that the Declaration of Independence should be re-written to read “all men are created equal, except Negroes, and foreigners, and Catholics.” Recent immigrants are blamed for unemployment, escalated healthcare fees, and education costs. Singing together is a step to the discovery of the mystery of another culture, a step to communitas, the call to be one.

2. All together for festivals. Most of the time it works for each language group to have its own Mass. Where the challenge comes is at the great solemnities of the church year, when it is proper to bring everyone together. This takes good planning and practice. I would think that the Triduum—including the Easter Vigil—Pentecost, Corpus Christi, devotionals, parish patronal feasts, and Christmas would be celebrated with all groups together. I have been at bishops’ ordinands and installations where each language group takes its turn leading the singing, but, even then, there are moments when all sing together.

3. Working together. John F. Burke suggests a format that he has found worthwhile and that might be helpful to those facing a bilingual challenge: Have both the English and Spanish choirs meet on the same evening and intentionally overlap part of the two rehearsals so the choirs get to work together on a regular basis. He started this practice a few summers ago, and he has found that it pays great dividends both in terms of increasing the bilingual repertoire of both groups and in fostering Christian community across cultural and linguistic lines. In his own words, “Since the choirs started spending at least part of their practice time together, they have been able to get to know each other very well. Once choir members start
developing personal relationships with each other, it is amazing how quickly language and cultural barriers dissipate."

What Dr. Burke has been doing in Houston is most timely in a political atmosphere which has turned so poisonous with talk about building walls to close our southern border. We are called, as the Mexican and U.S. bishops state in Welcoming the Stranger (2000) and Strangers No Longer (2003), to find dignified ways to interact with the stranger. In 1994 the bishops of the Archdiocese of Galveston-Houston, in their letter, Many Members, One Body, stated, "We cannot be content with diverse cultures simply co-existing at a respectful distance. The catholicity of the Church demands that these diverse cultures engage one another in conversation and extended social and liturgical interaction" (no. 26).

All of this reminds us that music ministry isn’t just for the enhancement and attraction of our liturgies, but that we are also called to be engaged in bringing down barriers between peoples and creating bridges that lead to greater unity. Your job as music ministers can help convince the rest of the Church and the world that it is possible, that in spite of diversity we can be united to one another.

4. Sharing stories. In preparation for the celebration of the third millennium, the U.S. bishops held Encuentro 2000. The theme was "Many Faces in God's House," and the event brought together a wide variety of representatives of the many cultures that make up the Catholic Church in the United States. The main thing that happened at the Encuentro was a sharing of peoples' stories and a process leading to a celebration of reconciliation. It brought to mind that every culture, every people, has its Exodus story and its own valley of tears. We heard the story, for example, of an African American woman religious who shared that when her mother was gravely ill, the community that she had joined, who ran a hospital, would not take in her mother because she was Black—they finally found a closet where they were able to house her. Then there was the story of a Catholic Native American woman who spoke of her anger at Christianity because years ago she heard the story of a tribe that was completely annihilated in Colorado. The order for the genocide was given by a Christian minister.

Listening to one another's stories can be very effective in bringing people together. In our parishes we need to promote these kinds of events. You can find the description of the Encuentro process at: http://

Participants in the Hispanic Day at Catholic Central High School in Grand Rapids

Pastoral Music • October-November 2006
www.usccb.org/hispanicaffairs/sessions.shtml

Singing together is but a means toward something much more profound, and that is the discovery of the mystery of the other. The richness of each culture can be reached through heart-to-heart conversation and interaction.

5. Listen. Last spring 30,000 people gathered in Los Angeles for the annual Catechetical Congress. One of the keynote speakers was Father Timothy Radcliffe, who spoke about the need for dialogue in the Church. In his speech, “Come Out, Lazarus,” he pointed to two categories of thinkers in the Catholic Church today. He called one group the “Kingdom Catholics” and the other “Communion Catholics.” Kingdom Catholics are “those who have a deep sense of the church as the pilgrim people of God on the way to the Kingdom. The theologians who have been central to this tradition have been people like Karl Rahner and the Dominicans Edward Schillebeeckx and Gustavo Gutierrez. This tradition stresses openness to the world, finding the presence of the Holy Spirit working outside Church, freedom, and the pursuit of justice. They became very much identified with a publication called Concilium.”

Communion Catholics are those who “feel the urgent need to rebuild the inner life of the Church. Theologians like Hans von Balthasar and the then Joseph Ratzinger represent this way of thinking. Their theology often stressed Catholic identity, was wary of too hardy an embrace of modernity, and they [emphasized] the cross. They had their publication, too. It was called Communio.”

Father Radcliffe points to the difference in the words of institution at the Eucharist and applies that difference to these two theologies. The words over the bread and over the wine differ slightly.

“The bread is given to the disciples with the words, ‘This is my body, given for you.’ The sharing of Christ’s body gathers the community together around the altar. This is the community of Christ’s small band of friends, who have shared his life and now his death. But the cup of wine is blessed for ‘you and for all,’ as it says in the Eucharist. This is the cup that Jesus will not drink again until the Kingdom. He looks forward to when the whole community will be gathered into communion in Christ.”

He goes on to say that the sharing of the bread is centripetal, for it gathers us into the community of Christ’s friends and disciples. “It is a sign of that interior life of the Church which is so crucial for Communion Catholics.” The cup of wine, on the other hand, is centrifugal. “It expresses that outward thrust which is important for Kingdom Catholics, the reaching out to all humanity, ready to find the Holy Spirit working in all people.”

He says that this is a healthy tension and involves a “double rhythm.” It gathers in and reaches out. “It is like breathing.”

Father Radcliffe urges dialogue in the Church along the lines of the Catholic Common Ground Initiative begun by Cardinal Joseph Bernardin. Cardinal Bernardin wanted to create a space for dialogue in which the different groups within the Church could talk to each other, converse, live together, share the same faith, and celebrate their common ground.

I believe that the principles of dialogue involved in common ground are essential for a healthier liturgical life in the Church. If we have differences about the liturgy, then we need to sit down and talk about them.

I wish to point out that the most important element in dialogue and conversation is listening. Listening is the greatest gift that we can give to each other in communication. It is the first rule of any kind of communication. It is risky because we may change our minds about something.

I would like to say a word about the different age groups, or the inter-generational make-up of the church. We must, at all costs, convince the seniors in our midst that they are most valuable in the life of the Church. Their accumulated wisdom needs to be utilized and appreciated. Invite them to Baptismal and confirmation preparation sessions. Invite them to tutor young people in our schools. Invite them to volunteer for the myriad ministries that abound in modern parishes. Organize dialogue sessions where the seniors can share their stories and viewpoints and where the young can also speak of their way of thinking to seniors. This can lead to a mutual enrichment opportunity.

A Glove on God’s Hand

I wish to close with a story that I heard the other day. A friend of mine, Father Wally Platt, a fellow Basilian, shared this example: “A glove in and by itself is no good at all, except perhaps for swatting flies. But if I were to put my hand into it, my hand filling every part of it, giving it form and substance, potential and usefulness—then it does, indeed, become really what it is. So it is with us in God. We are the glove on the hand of God. He is the one who gives us form and life; he is the one who acts through us; our being is realized, vitalized by the Spirit of God. Without him we are formless, useless, dead. With him we are enlivened to know, to love, and to serve.” And, I add, “to sing.”

October-November 2006 • Pastoral Music
You might be familiar with John Sanford's book, The Kingdom Within. In the introduction Sanford tells of his old farmhouse in New Hampshire. It seems that Sanford's father, an Episcopal priest, was always a little short on money and so for a long time the family lived in their old farmhouse quite simply, without benefit of modern plumbing or electricity. Their water supply was from an old well and stood outside the front door. The water from that well was delicious—cold and clear. In even the most severe summer droughts that old well faithfully yielded its joyous waters.

Sanford goes on to say that as the family grew more prosperous, their house was modernized. The old well was no longer needed and so it was sealed off. For several years the well was covered over, but one day, perhaps out of curiosity, perhaps out of feelings of nostalgia for those cool waters, John removed the cover. He was fully expecting to look into the same dark, cool, moist depths he had known as a boy. He was shocked to find that the well was bone dry. When he made inquiries he found that this is what was supposed to happen. The well was fed by hundreds of tiny underground rivulets along which seeped a constant supply of water. As water was drawn from the well, more water moved into it along the rivulets, keeping these tiny apertures clear and open. But when such a well was not used, and the water was not regularly drawn, the tiny rivulets closed up.

The Sanford well, which had run without failing for so many years, was dry not because there was no water but because it had not been used. Sanford says that we are like that well. We dry up if the Living Water of God does not flow into us. The church dies if that Living Water is not constantly drawn. Our lives become parched and dry if we are not connected to the well of life. And it is vital for our world that we stay connected. We are needed in this war-torn world.

Indeed, we are connected to the well of life, especially in Eucharist. Week after week we go to that well for life. Not only do we go, we have the privilege—through our music—of serving those who come with their hopes and fears, their joys and their burdens to that well of life. But week after week, as we come, we too come sometimes tired, distracted, our minds often elsewhere, feeling sometimes ill prepared and maybe wondering why we do this anyway.

How can we stay in touch with the very reason we have become music ministers? (I don’t think it was for the pay!) I think that we need to stay in touch with the why—to remind ourselves of what it means to be a minister of music.

What It Means

I’d like to share with you what I think it means to be a minister of liturgical music, how that meaning gets acted out among us, and what it means in the larger context of the parish community. I do this with the knowledge that my vision may help you to sift out your own thoughts on ministry and make them sharper, more specific, and more possible to act upon.

To me, being a Christian minister of any kind means, first, to be a believing person, one who is continually developing a deeper relationship with God through Christ in the Spirit. It means doing this in the community, in the world, and for the world.

Secondly, it means to want to spread the Good News that Jesus lives and is active, It means to be one who wants to help make the Gospel transparent to the person in the pew—at least a little more transparent through the music that we do—by allowing the Spirit to act through us, through the skills we have developed over the years. In this way, we hope, life in the Spirit will become more transparent in their lives and ours.

Thirdly, it means to use all our skills, our insights, and our imagination to try to do what we do effectively and in such a way that the hearts of the people are touched.

In summary, we are called primarily to be servants of prayer. We do holy work.
“I’ve Forgotten”

Now, shall we place ourselves and our ministry in a bigger context? For this, I’d like to tell you a story. It’s not a unique story but rather an awareness that crops up with different people in different places. The incident I have in mind happened to a family I know. This family has a little girl who for about three years was the sole apple of her mother’s and father’s eye. Then along came a little brother. The parents watched anxiously for signs of jealousy and they found them easily enough.

The parents watched their little girl closely to make sure that she didn’t have the opportunity to do harm to the baby. One day the little girl came to her parents with a request. She said, “Can I be alone with Joey for awhile?” The parents, wanting to honor this request but wanting to protect the baby, set up this encounter carefully. They were hidden but within easy range to rescue the baby should the little girl intend to harm him in any way. And so they pretended to disappear from the scene. And when the little girl thought she was alone, the parents saw her bending over the crib to get close. What they heard was this: “Tell me what God is like; I’ve kind of forgotten.” (This is a true story!)

There is in every human person a remembrance somehow of who we really are, what we are about. There is in each one of us a deep longing for a relationship with our God. Our lives are busy trying to appease this longing, sometimes looking in strange places for fulfillment. Saint Augustine speaks about it from the depths of his heart and from his experience (and he led a pretty raunchy life!). He speaks for each one of us when he says, “Our hearts are restless until they rest in you, my God.” We are always trying to recover that original completeness, that original bliss, that deep union for which we are made.

I’d like to quote from Ron Rolheiser’s The Holy Longing because I think that it gets at the heart of who we are.

We love stories about desire—tales of love, sex, wanderlust, haunting nostalgia, boundless ambition, and tragic loss. Many of the great secular thinkers of our time have made this their force, this force that haunts us, the centerpiece of their thinking.

Whatever the expression, everyone is ultimately talking about the same thing—an unquenchable fire, a restlessness, a longing, a disquiet, a hunger, a loneliness, a gnawing nostalgia, a wildness that cannot be tamed, a congenital all-embracing ache that lies at the center of human experience and is the ultimate force that drives everything else. This diseasiness is universal. Desire gives no exceptions.

It does however admit of different moods and faces. Sometimes it hits us as pain—dissatisfaction, frustration, and aching. At other times its grip is not felt as painful at all, but as a deep energy, as something beautiful inside us, toward love, beauty, creativity, and a future beyond our limited present. Desire can show itself as aching pain or delicious hope.

Spirituality is, ultimately, about what we do with that desire, what we do with our longings, both in terms of handling the pain and the hope it brings us.

We are, Paul tells us in the Letter to the Romans, caught up in a mighty act of creation, of becoming: “All creation is waiting in eager expectation for the sons and daughters of God to be revealed. . . .” We know that the whole of creation has been groaning as in the pains of childbirth right up to the present time. Not only this, but we ourselves, who have the first fruits of the Spirit, groan inwardly as we wait eagerly for our status as God’s sons and daughters to be made manifest, for our bodies to be redeemed (or made whole)” (Romans 8:19, 22–23). And this longing we all experience.

Musicians know how music can both express and create this longing for God in ways that words alone cannot. Who knows better than we that music is not embellishment; it is essential. It is a way of remembering who we really are, of tapping our deepest desires and expressing our deepest desires in prayer.

Since the beginning of time—the beginning of creation—there has been this mysterious, inexorable movement of the Spirit in all of the universe that is urging all that is—everything—to reach its full potential in God.

We are people of the Word, people whose lives are meant to be expressions of that longing, people who are guided by the Gospel message of Jesus. Yet it is so easy to pay reverence to the Gospel word, to quote it freely, to sing of it, and still to let it remain in our head, our voices, our fingers, and never reach our heart or our way of life.

Hearers of the Word

John Shea tells a story derived from the Hasidic Jewish tradition—the story of Mordecai:

Once upon a time there was a very pious Jewish couple. They had married with great love and the love never died. Their greatest hope was to have a child so their love could walk the earth with joy.

Yet there were difficulties. And since they were very pious, they prayed, and prayed, and prayed. With that, along with considerable other efforts, Jo and behold the wife conceived. When she conceived, she laughed louder than Sarah laughed when she conceived Isaac. And the child leapt in her womb more joyously than John leapt in the womb of Elizabeth when Mary visited her. And nine months later there came rumbling into the world a delightful little boy.

They named him Mordecai, and the sun and moon were his toys. He was rambunctious, zestful, gulping down the days and dreaming through the nights. He grew in age and wisdom and grace until it was time to go to the synagogue and learn the Word of God.

The night before his studies were to begin, his parents sat Mordecai down and told him how important the Word of God was. They emphasized that without the Word of God Mordecai would be an autumn leaf in the winter’s wind. He listened wide-eyed.

Yet the next day he never arrived at the synagogue. Instead he found himself in the woods, swimming in the lake and climbing the trees.

When he came home at night, the news had spread throughout the small village. Everyone knew of his shame. His parents were beside themselves. They did not know what to do.

So they called in behavior modificationists who modified Mordecai’s behavior, so there was no behavior of Mordecai’s that was not modified. Nevertheless, the next day he found himself in the woods, swimming in the lake and climbing the trees.

So they called in the psychoanalysts, who unbeknown to Mordecai’s blockages, so there were no more blocks for Mordecai to be blocked by. Nevertheless, the next day he found himself in the woods, swimming in the lake and climbing the trees.

His parents grieved for their beloved son. There seemed to be no hope.

It was at that time that the great Rabbi visited the village. And the parents said, “Ah! Perhaps he is a Rabbi.” So they took Mordecai to the Rabbi and told their tale of woe. The Rabbi bellowed, “Leave the boy with me and I will have a talking to him.”

Mordecai’s parents were terrified. So he would not go to the synagogue but to leave their beloved son with this lion of a man. . . . But they had come this far, and so they left him.

And then the great Rabbi picked him up and held him silently against his heart.

His parents came to get him and they took Mordecai home. The next day he went to the synagogue to learn the Word of God. And when he was done, he went to the woods. And the Word of God became one with the word of the woods which became one with the word of Mordecai. And he swam in the lake. And the Word of God became one with the word of the lake which became one with the word of Mordecai. And he climbed the trees. And the Word of God became one with the word of the trees which became one with the word of Mordecai.

And Mordecai grew up to become a great man. People came to him who were seized with inner panic, and with him they found peace. People came to him who were without anybody, and with him they found communion. People came to him with no exits, and with him they found a way out.

And he often said, “I first learned the Word of God when the great Rabbi held me silently against his heart.”

Look at what happened to Mordecai. This little boy had a wonderful sense of play but he was short on wanting to learn the “Word of God.” But after he was held silently to the heart of the great Rabbi, he went to learn the word; he was able to integrate it into his life.

And this is what we want to do. We want to be hearers of the word, and we want to let the power, the energy of the word—which is really the power of God—inform every part of our lives. Rather than just hearing the Scriptural word proclaimed on a Sunday, we want that word to be integrated into our lives, to influence how we are with our family, how we are in our work, how we are in our “time off.”

There is, then, an outer thrust to our lives. We are able to be with “those seized with inner panic,” helping them to find peace, with those “without anybody,” leading them to find communion, with those “with no exits,” helping them to find a way out.

I have asked in workshops with choirs: “When did you feel most like you were ministering to the people in the pews?” “When did you feel most ministered to?” “What music did this?”

In order to touch people's hearts we

“...was a wonderful convention with many interesting and diverse styles of music.”

A Convention Participant
Pictures at a Convention

Stamford

Grand Rapids

[Images of various scenes from the convention, including presentations and attendees]
need to be connected ourselves to the Word that is proclaimed—to the Word, the message that we extend and enlarge and beautify in a way that the mere spoken word cannot do.

People of Prayer

In order to come with understanding, with sensitivity to the text, we need to be people of prayer ourselves.

We speak of communal liturgical prayer and private individual prayer. (As I wrote that I was thinking: “Is there really private individual prayer?” It seems to me that when we pray, we pray for the world, we pray in the universe, where nothing is lost.) Amid the terrible chaos in our world, believing, praying people make a difference.

Our liturgical prayer we know well: It is the prayer we do every Sunday with our people. It seems to me that we are doing it better and better. We used to hear gory stories about parish music—both about how awful it was and how poorly it was “performed.” That is more an exception now than it used to be, and we can only thank God for that. We also need to thank NPM who, through the years, elevated music in our parishes by modeling for us what is good. And we thank music publishers who provide us with music for perusal in the subscription packets they send out quarterly. We thank them for excellent clinicians for workshops—and sometimes for providing them for free.

When one sings a psalm beautifully (where the ego doesn’t crowd it out or spoil it), one is enabling prayer. When one plays an exultant postlude on the organ, one helps people move out into their world with a little more courage and with greater assurance. When one directs a choir and draws on voices as on a well-tuned instrument—insisting that the text of the music be articulated so that it is understood and taken to heart—when one plays a guitar or a flute or a clarinet or a trumpet or timpani or any instrument and plays it well, those instruments are instruments of the Spirit, enabling prayer.

We pray as an assembly the prayer of the Church, especially the liturgy of Eucharist (the source and summit of our life in Christ). But we also hear Jesus’ words: “When you pray, go to your room and pray in secret.”

So where do we start in our prayer? I think we start quite simply with the readings of the day. The Gospel speaks

God’s action in our lives right now, so we spend some quiet time with the Gospel text. Let that Gospel make an entrance into our lives before we even begin to sing or pray. Allow a word or a phrase to be a sort of mantra for you during the week. Then take the responsorial psalm and let it sing in your heart.

Here are a few ways that might be helpful for us as ministers of music. As a foundation for prayer, we might need a method of reminding ourselves why we became a minister of music in the first place. Occasionally you might like to think back to the time when you decided to be a music minister. What was your sense of call? What drew you to it? Why did you decide you would use your love of music and your skills in this way? How can you keep this fresh?

I also think that we have to commit ourselves to personal prayer, prayer that feeds us, that helps us to understand, that leads us to relish the prayer of the liturgy. Prayer is a relationship, and just like a relationship it needs to develop. Father Thomas Keating likens our relationship to God to human relationship. The first step in any human relationship is acquaintance: It is not a deep sort of thing. I meet someone on the bus corner. I might meet this person every morning and exchange words, greetings, but it is not deep.
prayer days with our choirs and with our musicians are all ways we can encourage and help one another to get back in touch with our reason for doing what we do.

The Songs We Sing

What about the very songs we sing? It might be a good practice to take time over those texts, reading them ourselves and reading them as a group. I remember a wonderful summer with Robert Shaw. The topic for the summer was the Bach Passions (Matthew and John). Every morning before we would start singing, Robert Shaw would read the particular text we were working on and then give a sort of prayerful exegesis on it. Believe me, we sang with greater understanding. He had broken open the Word for us.

You might find it helpful to take a line from one of the songs you sing on Sunday and use it as a sort of mantra during the week. Or you might find yourself taking a line from the Scripture of the Sunday and using it as a prayer sentence during the week.

Can we maintain full consciousness and total awareness every moment we are playing, singing, or directing music for liturgy? That could just cause nervous headaches! No, when we are doing our music, the “doing” and the “doing well” are the prayer.

But is this enough? This perhaps can become a trap, allowing us to get off the hook too easily. Maybe there needs to be a time, right before we begin, that we take a moment for an interior act that situates our ministry squarely in the heart of God. (I find myself placing my hands on the keyboard in quiet for just a moment before I begin playing. That for me is a moment of getting in touch with what I am really doing.)

Somewhere I heard the phrase “walking the mystical path with practical feet.” I think that is what we are trying to do. I like the image of walking a mystical path with practical feet because a walk implies there is a body walking. Souls don’t walk, spirits don’t walk. We walk with the totality of our being: body, spirit, soul, and mind. We walk in such ordinary ways, and God is in those ordinary actions, ordinary relationships, ordinary work, and ordinary play.

The Way We Are Together

Finally, I’d like to say something about the way we are together, we musicians—some of us singers, others instrumental-
ists, other directors, still others organizers. We are called, not only as individuals but as little communities.

It is sometimes a great challenge to relate well to one another. We find ourselves stepping on toes. We find ourselves with hurt feelings, jealousies, spreading rumors. And this is merely in our relationship from musician to musician. What a challenge it is sometimes to relate to a pastor, especially in those times when we have enjoyed a good relationship with one pastor who is changed to another parish! Another pastor comes in who wants to wipe the slate clean or who wants to change things in ways we find disruptive. Sometimes it becomes so difficult we can only follow Jesus’ suggestion: “As you leave that place . . . wipe the dust from your feet” (Matthew 10:14).

What a challenge we have in our parish relationships. And yet, if we can get our act together, if we can be truly that Christian community spoken of in the Acts of the Apostles, we are a ferment for the parish and, even more, we are a hope for the world!

Listen to these words addressed to a people working in a hospital system but changed to fit our ministry. I have extracted the parts that deal specifically with that system, changed situations to fit our ministry, and left those parts that I think are apropos for us:

So from this ground let me tell you what I want for us as an organization, but more importantly, what I want for us as a community where each of us is important and together we are stronger.

I want us to model for our parish how to pray through our music.

I want us to link arms with others in our communities to address the underlying causes of pain that too often result in the wounded striking out to wound others.

I want to recognize our core values, our reason for being musicians in this parish. I want this to come through in each Mass for which we are privileged to be a part. I want it to be evident in our planning, in our meetings, in our dealings with one another.

I want us to give as much attention to why we do things as we do to doing them.

I want us to treasure one another for the gifts we bring to our work, for the commitment that keeps us climbing to new heights, for the humor that lightens our step.

I want us to recognize that we—all of us—are the ones who make this organization a community “. . . where we can give those goods to others who need them and receive them from others when we are in need.”

Finally, I want us to welcome all who seek comfort and healing from our gifted hands and voices and to have their spirit touched as well.

Listen to these words of Thich Nhat Hanh edited a bit, as you will hear.

The good news they do not print.
The good news we do print.
We have songs to sing
and we need you to listen.
The good news is that you are alive,
that the linden tree is still there,
standing firm in the harsh winter.
The good news is that Jesus has risen
and dwells among us
that we proclaim his message
Sunday after Sunday—
no—day after day.
The dandelion is there by the sidewalk,
smiling its wondrous smile,
singing the song of eternity.
Listen! You have ears that can hear it.
Bow your head.

Listen to it.
Leave behind the world of sorrow and preoccupation and get free.
The latest good news is that you can do it because Jesus has already done it.

Notes
5. Sister Diane Grasselli, rsm, “I Have a Dream.” Sister Diane was the president of the Burlington Region of the Sisters of Mercy; she died of cancer on July 16, 2006.
6. Thich Nhat Hanh, a Vietnamese Buddhist monk, Zen master, and human rights activist, lives in Plum Village, a community he founded while living in exile in France. He is the author of more than seventy-five books of prose, poetry, and prayer.
Jubilate Deo Award

Building a Bridge of Reconciliation

By Brother Jean-Marie of Taizé

When the letter arrived in Taizé inviting one of us to come to Stamford for this gathering, we were touched and surprised. There is a lot of water between Stamford and Taizé! It's also the beginning now of a busy time of year for us so we hesitated, but not for too long. The support which the National Association of Pastoral Musicians has so often shown to Taizé in the past means very much to us. It encourages us now too, at this new juncture in the life of our Community, to continue.

Over these past few days, I've found myself thinking back about the very first time I heard about NPM. It was some twenty years ago, and one of our brothers—Brother Robert—was returning from an NPM gathering in Cincinnati, I believe. The songs of Taizé were just beginning to become known here in the United States. Brother Robert had joined Taizé in the very first years of the Community, and he had followed and worked with our liturgy from the very beginning. He was the main collaborator from our side with Jacques Berthier. An articulate and passionate kind of person, Brother Robert was also every inch a Frenchman and very much a man of detail. I was still fairly new in the Community at the time and, as a young wide-eyed American, was intrigued as he returned from Cincinnati. What was he going to say?

Brother Jean-Marie, a native of Stony Brook, Long Island, has been a member of the Taizé Community in France since 1981. Among his other duties, he is one of the community's cantors and composers. Brother Jean-Marie accepted NPM's 2006 Jubilate Deo Award on behalf of Jacques Berthier (posthumously) and the Taizé Community. He responded to this award at the NPM Eastern Regional Convention in Stamford, Connecticut. This article is an edited version of his response. The original presentation has been recorded and is available from Veranda Communications (see ad on page thirteen).

"Building Bridges"

I'd like to begin with just a few remarks about our theme, "Building Bridges," because it struck a deep chord in us when we heard it. Few things, it seems to me, could be more vital today than building bridges. The human family is, in so many ways, growing closer and closer, and yet in a world of jet travel, internet, and cell phones, there is not only new promise, there are also new sources of friction and conflict. Some of the divisions jump out at us and can be extremely worrying. (How will the war in Iraq end? Will religious extremism in our world worsen? Will people continue to be polarized on many of the important issues?) Other divisions are less noticeable, such as the gulf between those who are benefiting from the technological advances of today and those who are being left behind. There are plenty of bridges to build today, but the thing is that, for most of us, the challenges seem so new and so complex that we don't quite know what we can actually do to help build the bridges. It's hard for us all today. I think, to keep the faith while living in the world, but perhaps even more than that, it's hard for us to see what our faith has to say to our world today. So our theme here does us a service: It helps us realize that building bridges is really part of what we do as pastoral musicians.

There's something else which, it seems to me, makes this theme of ours important. It has to do with trust. As we all know, we need trust to live, but trusting is not so easy today. There are many things about our world which make a bit of suspicion or even fearfulness slip in there first before trust. And before we know it, we're not living with faith anymore. To his disciples on the stormy sea, Jesus said: "Don't be afraid. I am here." Today some of these suspicions and fears could make any attempt to build bridges seem too utopian, unworlthy. We should be afraid and cautious first, we often think. But if we don't trust, we can't live, and we can't move...
something against others that Jesus asks us to go seek reconciliation, but when they have something against us. So it's not so much situations of open conflict, fresh division, and hurt, but it's when we've forgotten and, without even realizing it, just don't think about it anymore. Reconciliation is necessary when we forget that we are brothers and sisters, that we are inextricably linked to one another and that we need others, even in our differences. "No man is an island," as John Dunne said famously.

Now the remedy Jesus offers is challenging but simple, really. It consists in having us look at life not just through our own eyes but through the eyes of others. Reconciliation is about seeing others, about remembering them and trying to understand them, and taking the first steps ourselves to bridge what divides us. What Jesus asks is challenging (it often calls our own way of seeing things into question) but it's beautiful. First, it's beautiful not to see life just through our own eyes. It's an immensely beautiful thing to be able to put ourselves in other people's shoes. It's the beginning of what heals us inwardly as individuals and collectively as a larger family, one human family.

Beginnings of Taizé

What I would like to do now is move from these more general considerations to a more specific story, the story of Taizé and its songs. What has building bridges meant for the Community? What role has music played? What I'd like to do is give you a sense of the questions and discoveries that motivate us. We don't have models or answers. We're searching too.

The tiny village of Taizé, located on a small hilltop in southern Burgundy, France, is easily more than a thousand years old. But when Roger Schutz-Marsache, or Brother Roger as he would come to be known, arrived there in 1940, the village was half-abandoned and had just fallen three months earlier, with the rest of France, under Nazi occupation.

A twenty-five-year-old pastor's son, Roger had left his native Switzerland by bicycle looking for a place where he could stay and help people who were suffering on account of the war. He wanted to be close to the "fracture zones," where people were suffering and broken. He traveled for several days before arriving in Cluny, where the ruins of the great medieval monastery are located. While he was there, someone told him about a house for sale in a nearby village called Taizé. So he took his bicycle and pedaled another three or four hours over the dirt roads. After climbing the little hill, he stayed the night and, deeply touched by the hospitality of several of the elderly people who were still living in the village, he decided to remain there.

There was something else too in the back of his mind. For some time he had been thinking of starting a small community where he and a few others would try to live out reconciliation daily — reconciliation among Christians and among peoples. They would pray together and share what they had among themselves and with others in need. By their life together, they would be a kind of "heaven of reconciliation," like yeast in the dough. He couldn't understand how Christians could profess love for God and others and yet remain divided, either encamped in their judgments of one another or else just indifferent. The war, with people on both sides claiming that God was with them, made the contradictions all the more glaring. If there were to be hope for peace in the future, Christians had to do what they could to be reconciled. But what could be done with the war raging? He thought: Go and begin.

The first years in Taizé were in fact extremely difficult. There was little food. Brother Roger was pretty much alone. The half-empty village, located in Vichy France, was just on the other side of the demarcation line from Nazi-occupied France. So he offered hospitality to refugees, as his own grandmother had done during the First World War in northern France. Many of the refugees whom he received were Jews. He assisted them on a local underground railroad. He couldn't pray in the twelfth century village church; it was locked and in total disrepair. With the exception of some of the older women
of the village and the surrounding areas, religious practice in the region was nearly non-existent. He worked on the little farm to support himself and the others, and every day he would pray three times, alone up in the attic. “I didn’t want the people I was harboring to know I was praying,” he said later, “so that they wouldn’t feel under obligation to join me.”

Sung Prayer

During those war years, a basic intuition took shape: singing to God supports us inwardly. More than spoken words, sung words give us inner sustenance. “Through sung prayer,” Brother Roger would write later, “God built me up and helped me to accept the risks, to pass through the fear of being arrested and taken away.” He would sing even as he prayed alone, and he also sang often as he worked. After two very tense years, the Gestapo finally came and seized the house—the same house where we now live today. Brother Roger had been warned about the raid and left just in time. No one staying with him was caught. Once the liberation of France began, he returned. “Singing helped me to accept the risks, to pass through the fear of being taken away,” he said. I understand this as saying that singing isn’t an accessory to what we do together in churches. It’s not the ornamentation which beautifies the other more important things. Singing is part of the foundation; it’s part of what supports us. You know that. It’s giving voice to our confidence in God and allowing it to fill us more deeply. Our chests and also our souls expand as we sing.

And so in Taizé there was first of all a kind of gut experience with prayer in song. No aesthetic program, no liturgical vision as such. There was the desire to be close to those who were suffering, to live out reconciliation day by day and, along the way, there came the singing to God which helped make it possible.

Simple Beauty

There’s something else which bears telling at this point. It’s about beauty. Brother Roger had a very strong sense about beauty, but about beauty of a special kind, not the beauty which just an educated few can appreciate but beauty of an open and available sort, which all can appreciate, even children: simple beauty. When people would ask him about the music which had come to characterize our Community, Brother Roger spoke

Pastoral Music • October-November 2006

Pastoral Musicians of the Year: Rev. James Cheppons in Stamford (left) and Dr. Fred Moleck in Grand Rapids (right).

In Grand Rapids, “The Missalettes” assisted Fred Moleck in his response to the Pastoral Musician of the Year Award.

Prayer during the 2005 Taizé gathering in Milan, Italy. Photo courtesy of Taizé.
invariably of his early life and childhood. His mother had studied singing in the classical French tradition at the Paris Conservatory. As a young woman, she had even sung as a soloist in several Paris concert halls with some well-known conductors of the time. Later on, after moving to Switzerland, the native land of her husband, she took up the tasks inherent to raising nine children. Despite all the work, she continued to exercise her voice daily. As Brother Roger would say, it was what helped her to grow and mature. She found great serenity there. Raising nine children and being the pastor's wife in a rather isolated mountain town where there were many poor families, when you had been “prepared” for that life by classical musical training at the Paris conservatory, must have required plenty of serenity! But a steady person she was, the kind of mother who apparently never raised her voice or struck any of her children. “When I was a child,” Brother Roger said, “I often listened to her singing at night as I lay in bed. I would leave my door ajar to hear her.”

Brother Roger would often tell too how one of his mother’s aunts had gone to study the piano for four years in Weimar, Germany, with Hans von Bülow, the great piano teacher of the time, and how she had passed her final exams in virtuosity with none other than Franz Liszt sitting in the jury. I think this all amused Brother Roger. He always spoke about this great aunt with a smile, the kind of smile which made me think that she must have been a very exceptional woman but also quite a character, a very joyous kind of person who may have been slightly eccentric but who loved life. The great aunt taught the piano to all seven of Brother Roger’s elder sisters. The great aunt’s piano, which she brought back from Weimar, is still in Taizé today. Brother Roger’s last remaining sister, Genevieve, now ninety-three years old, came to live in Taizé soon after the second World War to look after the seventeen orphan children the brothers were asked to welcome at war’s end, and she later had that piano brought to Taizé. (She still plays it, by the way.)

If the story is impressive in its own Old World way—the mother at the Paris conservatory, the piano from Weimar, the great aunt playing in front of Franz Liszt then teaching the seven sisters in the Swiss mountain village (or else it sounds a little like a Swiss version of The Sound of Music)—the message is really quite simple. It’s the story of a child, the story of someone who in many ways lived his life remaining faithful to what he had perceived intuitively already as a child. I think we probably all have our own stories to tell, no doubt different from the one I’m telling, but stories that tell of how we were first touched by the beauty of singing and, at the same time, touched by other very important gifts which came rushing in. In Brother Roger’s story, there’s the beauty of the singing and the music but (and this is the really interesting thing) there’s also the peaceful demeanor and love of the mother and the joy and love for life of the great aunt. It’s as if all these other basic gifts came in thanks to the singing and the music. How is this? I think it’s because the simple beauty of singing and music opens the recesses of our hearts and helps keep them open to God. As John Henry Newman said, “Cor ad cor loquitur”: “Heart speaks to heart.” It’s there that God is always waiting for us.

**Singing and Silence**

After the war, there were new challenges. Two German prisoner-of-war camps were located just a mile from Taizé. Brother Roger and his first companions visited them regularly and even managed to have groups of German soldiers come to the house for Sunday meals, even if there was very, very little to share at the time. In 1949, the first seven brothers made their life commitment to following Christ in celibacy and in community life. The Community took on a monastic character, even as it lived in the unassuming farm buildings of the village, nestled just behind the old church. Several of the brothers worked the land. They prayed three times daily, but not up in the attic anymore. By 1948 they had been able to secure use of the church. The papal nuncio signed the community’s request to pray in the church, and thus the Community of Taizé was born. The Community became more and more visible in the world, and eventually, it became a major force in the Catholic Church in France and throughout Europe.

A new stage in the life of the Community opened up. The vaulted interior of the Romanesque-style building had a beauty all of its own with wondrous acoustics. Though modest in dimensions, it was built with consummate art. There is a remarkable stillness you sense at once upon entering, not empty or threatening but full and inviting. And when you sing, the church’s walls almost seem to disappear. There’s suddenly amazing breadth and depth. There is an invitation to recollection and silence, but also to gathering together with others before God—in short, both silence and singing.

It was at this time that silence became a part of the liturgy. The brothers did something which, as far as I know, had never been done before. They put one sustained period of silence, from about seven to ten minutes in length, into the very middle of the prayer, after the reading of Scripture. Prayer, they felt, needed to move along, to keep its momentum, but then there’d be a kind of deep breath of air in the middle. It brings an element of freedom to our prayer. It’s a kind of break which helps us to let go and to let things come, to let God bring what he wishes to bring.

Praying regularly together under the vaults of the village church led also to an appreciation of something which, for lack of a better word, I will just call “fullness.” Prayer together is meant to have a kind of fullness to it, when people are suddenly brought together before God through prayer. Orthodox Christians speak of this when they say the liturgy is there to give us a sense of heaven on earth. But the interesting thing is that even a few voices together in an old village church can do it. It’s not a question of numbers or of talent. Acoustics are important but it’s not just a matter of that either: Humble liturgies can be full ones; grand liturgies can seem empty.

What helps to foster “fullness”? A number of things began to seem crucial. First of all, well-chosen words carried by beautiful melodies. When people are leaving prayer and don’t just hum the music of a liturgical song but spontaneously sing the words, I always feel that something is working. It’s not the words and then the music or the music and then the words: It’s the two together. The music should help us receive the words and hear their beauty and not make us want to forget them. Secondly, harmonies that are rich yet simple enough for people to learn. This means harmonies that can pretty much stand on their own, a cappella. Instrumental accompaniment is an invaluable support and can supplement singing, but it shouldn’t take away the central role of voices. There’s something to the beauty which only human voices can give. And finally a visual and acoustical environment conducive to the prayerful participation of all present. In Taizé we have tried to do this by having everyone together, with the Community seated in the middle of the assembly, and with all of us turned toward the altar, so that people do not focus on us. When I or the other cantors take one of the mobile microphones
Gelineau was working on a new French version of the psalms for the *Bible de Jérusalem* to be sung in ordinary parishes. He liked the vigorous way the brothers sang, and he used the Community as a bit of a laboratory. Among the members of the group working with Father Gelineau was a young man by the name of Jacques Berthier. A friendship grew between the Community and him. His first compositions for the Community— for the liturgy of Christmas and Epiphany—date from this time. (This may be a good place to say that in Taizé we don’t just sing “Taizé songs.” We’ve maintained over the years some of the music from this period, for example, some of the hymns I mentioned earlier as well as the Gelineau psalms, and many of the responsorials also written at this time.)

### Welcoming Young Adults

The greatest changes for the Community, however, came in the early ‘60s. Young adults began coming to Taizé—unexpectedly—at first in small groups and then in ever greater numbers. In Europe as in the United States, society was evolving, and mentalities were changing. More and more of the young were distancing themselves from the church. A new kind of fracture zone—one between the generations—was appearing. The Community soon realized that they couldn’t turn away the young people who were coming, even if this meant tackling some pretty sizable practical problems, for example, where to accommodate them—in Taizé or in a nearby village—and how to feed them.

Big things were at stake, the brothers felt. It was important to welcome the questions and the problems young people had, even if in some ways it seemed risky or unsettling for our own life. Hospitality had characterized the very beginnings of Taizé, but hospitality was now taking on unexpected dimensions. Soon not hundreds but thousands of young adults were coming. The lovely village church became too small, and a new church had to be built, until it proved to be too small. The back walls of the new church were then knocked down so that we could hitch up large tents—circuit tents—for the busier periods of the year. Today the tents have been replaced by seven large extensions, narthexes as we call them, which can be opened up one after the other according to the number of people present. The first Catholic brothers were able to join the Community at this time. The brothers also saw they needed help and invited a community of religious sisters, the Sisters of Saint Andrew, to settle nearby in order to work together with them in welcoming all the visitors.

Changes in the liturgy were now necessary. If the young people were to pray with us and not just watch or listen to us pray, we would have to adapt and simplify some things. And things were changing. For many people, the very language of faith was becoming harder to grasp. Times were changing. People were no longer coming to church to receive a teaching or to do their devotions or to fulfill religious and social obligations, as they had done for centuries. If they were coming, it was for different and more personal reasons: to find rest and refreshment, to live their lives with more meaning, or just to maintain a connection with God or else with the church they had grown up with. It was also becoming harder for people to listen and retain what they heard. Modern life was noisier and more stressful.

So the brothers didn’t shy away from adapting; all the while retaining the essentials. The essentials of our liturgy, with its basic structure, weren’t changed. But they tried to simplify things. We shortened the readings, so people could more readily retain what they heard, and also to include the reading of the same Biblical text in the other languages present. And astonishingly, this helped. The use of different languages gave a new universality to the liturgy which spoke enormously to people. People heard the texts differently. The guiding principle, if we can put it like that, was that people, even coming for
just one prayer, should be able to grasp or retain something, even if it’s just a word. I think what we were discovering was that liturgical prayer wasn’t just an expression of faith (we pray together because we have faith and want to express it) but that it was first a bridge toward faith (we pray together in order to discover and rediscover faith).

As for the music, there was a fair amount of experimenting before a direction emerged. On some evenings, for example, young people from one group present would be asked to prolong the liturgy with songs from their own country. The hymns used earlier were translated, so that they could be sung in several languages. Different forms of instrumental music were tried. But none of this proved entirely convincing. It was either musically untenable (singing the same hymn simultaneously in different languages) or else just too exotic for prayer (accompanied, for example, by woodblocks and gongs). The decisive moment came when the brothers heard a simple round—a canon—being sung by young Germans visiting Taizé. It was “Jubilate Deo” by the seventeenth-century German composer Michael Praetorius.

The questions and discoveries which have led Taizé along and inspired us continue to make us search further.

There were several other rounds too from the Libro Vernell, a medieval collection of songs from Montserrat in Catalonia, which caught their attention. Canons were of course easy to learn. The repetitive form seemed conducive to a more meditative style of prayer and yet had a certain joy and spontaneity to it that was appealing to people of different generations. They found a kind of bridge, and a few words were enough to allow people to pray.

But it wasn’t possible to sing “Jubilate Deo” all the time. And so one of the brothers—our brother Robert, whom I mentioned at the very beginning—once again called on our old friend Jacques Berthier and asked if he could send him some texts to use in composing several new rounds in the style of “Jubilate Deo.”

Jacques Berthier was a formally-trained musician from a family of truly “pastoral musicians.” His father, the cathedral organist of Auxerre, located halfway between Taizé and Paris, had among other things spent time travelling around his region noting down the old folk melodies before they were lost. I often remember this when thinking of the way that Jacques Berthier wrote for us. He had an uncanny sense of what sort of melodies and harmonies people would be able to pick up quickly and sing. He was also an extremely humble man who saw no problem in putting things in the drawer, as he put it, when they didn’t work or else in changing immediately this or that detail of something he had just written. The first of these new songs—“Taizé songs” as they would come to be called—“Cantate Domino,” appeared in 1974 and was soon followed by others, all composed on short texts in Latin.

Why in Latin? Latin proved to be a kind of bridge. People speaking different languages could use it and sing together easily. We soon used other languages, and, little by little, other musical forms were developed, most notably the ostinato: a simple eight-measure structure which could be repeated and over the top of which we could add either a descant voice or else, when available, a simple instrumental part, for example, a flute or oboe. Acclamations with either “Alleluia” or “Kyrie eleison” were also written so that we could sing the psalms and the intercessions together with the young people in whatever languages were necessary. Settings for the Mass were also done in the same manner.

For the past seven or eight years now, three of us brothers have been composing. The general spirit or feel remains the same, I think, even if the colors or accents can be a little different because of different hands. The growing number of visitors from all over, however, has led us to write in languages in which we never wrote before: in Swedish, Portuguese, Lithuanian, and Croatian. And the new pilgrims have also led us to incorporate more music from the Christian Orthodox tradition, since the number of Orthodox youth coming to Taizé has grown.

Today young adults come throughout the year from throughout all of Europe and from all the continents to take part in weeklong meetings. Each day they pray with us in the church, morning, midday, and evening. Typically the evening prayer goes on late into the night as the young adults go on singing while brothers stay for those who wish to confide a problem or a question they have. In the meetings, the young adults reflect on their faith, on the meaning of their lives, and on the responsibilities they have in their home communities. To help point young adults toward their local parishes—and to encourage parishes to welcome the young—the Community started preparing larger meetings. These meetings began in the late 1970s, held each year in some big city just after Christmas. Last year, 60,000 young adults spent five days welcomed by the parishes of the city of Milan, Italy. This year we are preparing international meetings in Calcutta, India, and in Zagreb, Croatia.

A Spring of Water

When he visited us in October, 1986, Pope John Paul II summed up his impression of the spirit of the meetings and the prayer in Taizé. He said to those gathered with the brothers:

One passes through Taizé as one passes close to a spring of water. The traveller stops, drinks, and then continues on the way. The brothers of the Community, as you know, do not want to keep you here. They wish, in prayer and in silence, to allow you to drink the living water promised by Christ, to know his joy, to discern his presence, to answer his call, and then to leave and give witness to his love and to serve your brothers and sisters in your parishes, your schools and universities, and in the places where you work.

As I think many of you know, Brother Roger died last August, at the age of ninety. He was killed by a deranged person at the beginning of evening prayer, when he was surrounded by young people. Several months after Brother Roger’s death, at a gathering in Paris held in his memory, Jean Vanier, the founder of l’Arche (a community in which people with developmental disabilities share life with those who assist them), spoke among other things of his amazement in watching young adults in the church in Taizé. They are ordinary young adults, he noted, and they come from all over, with their faith and their lack of faith, with their difficulties. Through the songs and the silence, they experience God, he said. It’s a bridge we are very intent on continuing to build with our new prior, a German named Brother Alois.

The questions and discoveries which have led Taizé along and inspired us continue to make us search further. I hope that what I have shared may have been of some encouragement to you. I know that you have encouraged me very much these last days. Thank you for having listened.
From the Council of Chapters

As you read this column, the leaves are turning (or have turned) in the northern states, there's a chill in the air, and summer is a distant memory. You may be incorporating ideas, strategies, or music learned at one of the NPM conventions or institutes held over the summer. If your chapter has not already held its first meeting of the year, you may be eagerly anticipating that in the near future or perhaps even be hosting it.

All of us on the Council of Chapters were happy to meet chapter directors at the Stamford "Chew & Chat" and to hear news of the "Chew & Chat" sessions in Grand Rapids and Sacramento facilitated by Mike McMahon or Jackie Schnittgrund. These gatherings are wonderful opportunities for sharing ideas and renewing friendships.

As always, we encourage you to submit chapter news and photos. This is a good practice for several reasons: It gives credit to and acknowledges the work chapters are doing; gives other chapters ideas for meetings and events; and it reminds all of us that our organization is diverse, larger than our individual chapters, and spans the whole country!

If your chapter is not represented here, please send something for the next column. Text and digital photos of your chapter's fall activities may be sent to me via e-mail at jackmill@aol.com by December 15. As always, it is helpful for the text to be single-spaced, in twelve-point Times New Roman font. Thanks so much!

Ginny Miller
for the Council of Chapters

News from the Chapters

Arlington, Virginia

On April 29 the Arlington Chapter, in cooperation with the Washington, DC, Chapter, held an extremely successful children's choir workshop led by Lee Gwodz of Corpus Christi, Texas, at St. Jane de Chantal Church in Bethesda, Maryland. Also cooperating with the DC Chapter, the Arlington Chapter worked to provide the opportunity for discounted registration fees for its members attending the NPM Regional Convention in Stamford, Connecticut.

On June 28, the Arlington and DC Chapters gathered Stamford Convention participants from both dioceses for a dinner in the parish hall of St. Alphonsus Church.

David Mathers
Chapter Director

Baton Rouge, Louisiana

Although Hurricanes Katrina and Rita delayed the start of the program year, the Baton Rouge Chapter continued serving the Diocese of Baton Rouge's ever-growing population. Since many of our parish populations doubled overnight because of refugees from the hurricane areas, much of the beginning of our year was spent ministering in our own parishes and communicating with each other via e-mail and phone. On the Memorial of St. Cecilia we gathered for our annual celebration at a concert presented by Fr. Greg Daigle. A social followed with beignets and café au lait.

Other programs during the year included a presentation by Chapter Director Beth Bordelon on the NPM cantor certification process, the annual Hemingbough Conference with presenter Peter Ghelmi, and a Lenten roundtable gathering.

Beth Bordelon
Chapter Director

Cincinnati, Ohio

The Cincinnati Chapter hosted a night at the May Festival, our city's historic choral festival. Members enjoyed Haydn's The Creation performed by the Cincinnati Symphony Orchestra and the May Festival Chorus. Several of our members helped at a four-day workshop for teens called "Laudate: Forming Youth for Music Ministry." Adult music ministers served as mentors and teachers for young musicians seeking to be more involved in music ministry.

During the summer we prepared for an organ recital by five of our members which was held on September 10, 2006, to benefit the NPM Hurricane Assistance fund.

Brian Bisig
Chapter Director

Lexington, Kentucky

The Lexington Chapter hosted their
Inspired Performance Tours

Others promise custom-created performance tours. Encore delivers.

"The concerts just kept getting better as we went along. Our last performance was in Busseto, the birthplace of composer Giuseppe Verdi. It was a real treat for the kids to get to play his music, in his town, in a theater that was built for him while he was still alive. Encore did a great job publicizing our concerts so we always played to packed houses."

- Keith Rector, Encore Tours Group Leader, Central Kentucky Youth Orchestra, Kentucky

"The venues challenged students to rise to a level beyond their expectations. For our final concert we were on a bill with the Edinburgh Philharmonic – truly a 'wow' experience!"

- Marge Campbell, Encore Tours Group Leader, Director, Chester County Voices Abroad, Pennsylvania

Call us today at 1-877-460-3801, or visit us at www.encoretours.com.
first clergy-musician dinner on Thursday, May 18, at the new Annunciation Parish Hall in Paris, Kentucky. Fifty-five clergy, religious, musicians, and friends from various parts of our diocese attended. Leo Brown, general manager of the Catholic radio station 1380-AM ReaLife Radio, served as master of ceremonies, Chapter Director Jeanne Sallee gave the welcome, and Father Joe Muench led us in a sung invocation before a delicious buffet dinner provided by the Holy Name Society of the parish. Local harpist Elaine Cook provided music, and door prizes were awarded throughout the evening. Dr. Robert Schaffer, professor of music at Thomas More University and Covington Cathedral musician, gave a brief history of NPM and spoke of the changes in church music since Vatican II. New officers introduced that evening are Terry Leitch, director; Linda Ulanday, assistant director for recruiting; Karen Abbey, coordinator for planning; Sharon McCart, secretary-treasurer; and Kevin Crump, animator for koinonia.

Lexington also hosted forty cantors from Indiana, Illinois, Kentucky, Mississippi, Ohio, and Tennessee for the NPM Cantor Express in August. Faculty members Joe Simmons and Melanie Coddington led the workshop which included individual evaluations of each participant. The Lexington Chapter was delighted to host this intense but exhilarating weekend amid the beautiful walking trails and prayer grottos of the Cliffview Retreat Center and hopes more NPM members will come to Kentucky in the future.

Terry Leitch
Chapter Director

Marquette, Michigan

We had an exciting year in Marquette. Our first meeting in September 2005 was at St. Joseph Parish in Perkins, Michigan, where we were pleased to present the WLP music packet for a reading session led by Katherine LeDuc and Mary Jean Menard. At our October meeting at St. Albert the Great in Houghton, good friend James Hansen spoke of the Lenten/Easter seasons and presented music from OCP.

We started January 2006 with the ordination and installation of our new bishop, Alexander K. Sample, at which the Diocesan Choir—including many chapter members—sang. Chapter Director Katherine LeDuc conveyed the greetings and best wishes of the chapter to our new bishop.

Our March meeting, held at St. Francis de Sales Parish in Manistique, focused on

Rapid City, South Dakota

On July 14, at Our Lady of Perpetual Help Cathedral, nearly seventy singers from throughout the diocese convened to prepare for our first chapter choir festival. Tutorial CDs and regional rehearsals were used in preparation since rehearsal time at the festival would be limited. With the financial support of the diocese, we were able to utilize the expertise of Bismarck conductor, composer, and teacher Dr. Tom Porter, who ably prepared the choir for the next day’s Mass and concert. Accompaniment was provided by organ, piano, and an ensemble of brass, strings, woodwinds, and percussion. The choir also sang a cappella which was truly heavenly.

The music ranged from chant to polyphony, hymnody to spiritual, requiem to Argentine folk melody, contemporary to majestic procession. Dr. Porter’s “O Nata Lux,” was especially appreciated by both the audience and singers. Some selections were very simple and usable in parishes with few resources, some used two or three part harmony suitable for even small choirs, and other selections were more intricate arrangements. An enthusiastic audience sang on four of the pieces.

Although this was an NPM event, cooperation by the diocese, cathedral, local parishes, Knights of Columbus, and diocesan music ministers made it possible. Participants voted unanimously to do it again if given the opportunity.

Our next activity will be the St. Cecilia banquet on November 3 at St. Martin Monastery.

Kathy LeDuc
Chapter Director

Rochester, New York

Our final event of the year was the 2006 Musicians Dinner, “Sing with All the Saints in Glory,” held Friday, May 5, in the Narthex of Sacred Heart Cathedral and sponsored jointly by the chapter and the Diocesan Office of Liturgy.

At the dinner, Christine Lazarony (St. Matthew, Livonia), Charles Palella (St. Christopher, Chili), and Jeff Rothwell (St. Mary of the Lake, Ontario) were awarded James and Kathleen Leo Scholarships for keyboard study. We were also reminded that Marianne Weaver (St. John’s, Clyde) was awarded our St. Cecilia Award earlier in the year. Corpus Christi Church, Rochester, won our drawing for an NPM regular membership. This is one way our chapter tries to increase national membership.

Following dinner, participants moved into the cathedral for a hymn festival led by Rick Erickson of Holy Trinity Lutheran.
singers, participated.

On our fall agenda: "Pedals, Pipes, and Pizza" to be held in collaboration with our local AGO chapter, promoting the "St. Cecilia Sing," and preparations for our Rome tour later in 2007.

Sheila Browne, nm
Rockville Centre

Trenton, New Jersey

The NPM Trenton Chapter co-sponsored a choral reading session and ice cream social with OCP as its summer event on Sunday evening, July 30, at St. Ann Church in Lawrenceville, New Jersey. Gerard "Jerry" Chiusano served as presenter and showed us a variety of choral music published by OCP.

This event provided an additional opportunity to make and renew friendships. The cost of the event was $5.00 per person. Walk-ins were welcome, but reservations were suggested since music packets were available on a first-come, first-serve basis.

Nancy Paolini
Chapter Director

---

Sing Beautifully... Sing With Shenandoah

Mission Basilica San Diego de Alcala, San Diego, CA

For our Catholic Choirs, we are pleased to offer many beautiful styles to choose from in selecting the perfect approach to lead Music in Liturgy.

Please Contact Us For: Robin Literature, Robin Sample Information, Fabric Samples
These Services are Offered Complimentary.

Gene Regard
Director of Marketing - Catholic Music Ministries
Tel: 800-700-9048 or 800-488-2310
gregard@sachel.net

Shenandoah
A subsidiary of Heidi Jones, Inc.
¡Aclama, Tierra Entera!/Sing, All You Lands!
Salmos Bilingües/Bilingual Psalms

- Every common psalm for the church year
- Psalmody for special parish celebrations, such as the Paschal Triduum, All Saints, All Souls, Marian feasts, and Thanksgiving
- Guitar accompaniments with solo/song chords and skillfully-written keyboard arrangements
- Assembly versions found in the brand-new bilingual hymnal volume of ¡Celebremos/Let Us Celebrate!
- Psalm refrains with official texts in both English and Spanish
- Verses with official texts in English, in Spanish, or in both languages
- Many settings can be sung mono-lingually or completely bilingually

Today's leading bilingual composers have contributed to this resource by composing culturally-appropriate melodies to which these sacred texts are set in English AND Spanish.

Music by:
- Al Valverde
- Eleazar Cortés
- Mary Frances Reza
- Donna Peña
- Peter Kolar
- Lorenzo Florían
- Pedro Rubalcava
- Michelle Labato
- and many others!

012636 Keyboard/Vocal Edition, single-volume $29.95
012637 Guitar/Vocal Edition, single-volume $29.95
012638 CD recording $54.95

Call for a FREE printed sampler!

¡Celebremos!/Let Us Celebrate!
Himario/Hymnal

More than 400 hymns, songs and psalms, in English, Spanish, and bilingually, in an affordable, quality paperback edition for your worshiping community.

Music by:
- Pedro Rubalcava
- Eleazar Cortés
- Steve Warner
- Lucien Deits
- David Hoops
- Marty Haugen
- Michael Ward
- Paul Tata
- Diego y Damiris
- Lorenzo Florían
- Tony Alonso
- Jaime Cortez
- Mary Frances Reza
- Lourdes Montgomery
- Peter Kolar
- Donna Peña
- Steve Janco
- Jim Marchiando
- Alan Hammerling
- and others!

You'll also find the critically-acclaimed bilingual Mass setting "Misa Luna" by Peter Kolar and more than 30 newly composed bilingual common and Holy Week psalms. An entire section of the hymnal features every refrain from the new ¡Aclama, Tierra Entera!/Sing, All You Lands! bilingual psalm collection.

¡Celebremos!/Let Us Celebrate!® Himario/Hymnal includes the seasonal, service, and ritual music you'll want for the entire year. You'll love the richness it adds to your community's prayer and praise.

Assembly Edition/Hymnal Only $1.00 each, per year, when added to your existing WLP Worship Resource subscription! Call for details.

www.wlpmusic.com • 800-566-6150
Music Education

By Tracy Lake

What Is It?

Catholic music education: What is it? It is an ever-changing, growing, and rewarding vocation that brings the joy of teaching children from the earliest ages the basics of reading, writing, and performing music. This awesome opportunity and obligation speaks highly to those who would respond to the call of the Catholic Church to liturgical involvement and who would teach others how to become involved. We are to participate in the liturgy fully, actively, and consciously. Music educators have the opportunity to facilitate children’s understanding of the music written on the page so that they might glorify God’s name in their full ability, no matter where they attend a Mass throughout the world.

The 2005-2006 school year provided many opportunities for students and teachers to use their gifts and talents to help others and especially to show their care for strangers, as they would for Christ, by helping out in emergencies. Many communities pulled together to welcome and help victims of Hurricane Katrina. Some schools created and performed benefit concerts: If this is a good way for the stars to raise funds, then why was it not appropriate for school kids too? Music affects everyone and is a natural outlet in times of stress. Because there are times when our baptismal call requires us to reach out in just such profound ways, music educators are often called on to prepare children quickly for liturgies or concerts that assist someone in need. These same music teachers, spread across the country, have varying levels of resources and materials. Schools also have vastly different levels of funding for fine arts programs these days. And yet, no matter how busy they may be, teachers are still expected—and rightly so—to continue and further their own education so that students can receive the best possible music education.

This summer the NPM regional conventions provided excellent opportunities for growth and networking among veteran teachers as well as new teachers and chances to collaborate and share ideas. Sessions ranged from exploring the use of liturgical repertoire to teach music fundamentals, to learning through music and movement, to ways to use classroom instruments as well as band instruments (and curricular objectives) in ways to enhance school liturgies. All of the sessions were very well presented and very well received.

Attendees appreciated the real-life stories and hands-on examples and experiences that the facilitators provided. Most sessions not only left the participants excited and energized with new (to them) learning experiences to take back to their classrooms and parishes but also wanting more. An overwhelming number of responses asked for longer music education sessions. The level and depth of collaboration that happened in the sessions was inspiring and a true testament to how deeply these music educators care about their call to teach music to children and how seriously they take this task. Friendships were formed, connections were made, learning occurred, and the ripple effect of these events continues to reach out to students and teachers across the country. Whether the attendee had been teaching for many years or was just starting, all left the regional conventions with new ideas and invigorated for the upcoming school year.

Catholic music education: What is it? It is exciting! It is challenging! It is a must for all children attending Catholic schools. Children need to learn and practice how to participate fully and actively in our Catholic liturgies, and this year’s regional conventions provided a wealth of resources to help us help them do just that!
A Bilingual Songbook that is TRULY Bilingual/
Un himnario bilingüe que es VERDADERAMENTE bilingüe

Everyone can sing/Todos pueden cantar...
on every song/cada himno...
on every verse/cada línea...
each and every time/cada vez y siempre!

Oramos Cantando/
We Pray in Song

- Contains 86 of the most glorious hymns, psalms, and songs translated from Spanish to English and English to Spanish.
- A satisfying selection of liturgical music, including 17 bilingual psalms and Donna Peña's new bilingual Lenten Mass.
- The perfect supplement for multicultural parishes (Latino/Anglo) in need of a bilingual resource to complement their already existing hymnals.
- A prelude to the complete hardcover hymnal due to be published in late 2006.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>G-6723</td>
<td>Perfect-bound (1–49 copies)</td>
<td>$4.00 ea.</td>
</tr>
<tr>
<td></td>
<td>(50+ copies)</td>
<td>3.00 ea.</td>
</tr>
<tr>
<td>G-6723A</td>
<td>Accompaniment Edition</td>
<td>34.95</td>
</tr>
<tr>
<td>CD-641</td>
<td>Complete Recording (3 compact discs)</td>
<td>24.95</td>
</tr>
</tbody>
</table>

- Cada título incluye el texto completo tanto en inglés como en español 86 himnos, salmos, y cantos hermosos.
- Una selección satisfactoria de música litúrgica, que incluye 17 salmos bilingües y la nueva Misa Cuaresmal por Donna Peña.
- Un suplemento perfecto para parroquias multiculturales (Latino/Anglo) que necesitan un recurso bilingüe para complementar los himnarios que ya tienen.
- Un preludio del himnario completo empastado en tela que se publicará a fines de 2006.

For a complete list of contents, visit giamusic.com/bilingual

Para una lista completa de su contenido, visite giamusic.com/bilingual

GIA Publications, Inc.
7404 S. Mason Ave.
Chicago, IL 60638
800-442-1358 • fax 708-496-3828
www.giamusic.com
Professional Concerns

By Beatrice Fleo Santner

What Do I Really Value?

Every working mother has time management skills. They ooze from our pores as an instinctive survival technique! But when I was invited to write about time management, I was forced to ask the question: “Do I really know anything about this subject?” On a typical day, I find myself wondering if the eight loads of laundry will get done; how I will get dinner on the table; and whether I will be able to get the children off to soccer, football, swimming lessons, and, of course, piano practice. Did I mention the rehearsal, cantor meeting, and worship committee that fill the over-committed work week? Then there are the trash bag fundraiser, school auction, and holidays just around the corner! Finally, let’s not forget the extra two to three hours it takes daily to keep up with e-mail, instant messaging, and the demands of those able to reach us at a moment’s notice by cell phone.

What is particularly embarrassing about the fact that I’m the one writing this article is that some of you may remember days past when, through NPM, I mentored you as disciples of Franklin/Covey. I am now living beyond the academic theory that I taught in those years, and I find the practice of time management difficult to live! Several years ago, I provided you with the tools and inspiration to take control of your future by taking control of your time. Then I found the time management topic exciting, fascinating, and very doable. You just needed the right tools, self-discipline, and an ability to follow the method. Today those are all more difficult to find. But the one jewel of that theory that has stuck with me, which I still find important in organizing what often feels like a chaotic life, is the fundamental question that time management begins with: What do I really value?

That fundamental time management principle, defined by that simple question, helps me sort through a dizzying array of choices every day. I realize, after years of wrestling with this myself, that time is a gift to be cherished. It forces us to choose and reaffirm what we value the most. The last several years of being a wife, mother, and liturgist-musician have heightened my awareness of the following points.

- As Christians, we know we have value not because of what we do but because we are created in Christ’s image through baptism. But our culture equates productivity with self-esteem and self-value. This cultural understanding is so pervasive it can seep into all of our thinking. For example, it is easy to fall into the trap of believing that our income stream is a measure of our self-worth or that our asset base is an indicator of our success. As church musicians we are not immune to these cultural forces. If we are not vigilant, this kind of false thinking can become a toxic waste dump that pollutes the core of our true values.

Ms. Beatrice Fleo Santner, wife and mother of two, is the director of music and liturgy at Visitation Church in Kansas City, Missouri, and the executive director of the Visitation Fine Arts Society.

October-November 2006 • Pastoral Music

- Each of us has a unique, instinctive talent. Kathy Kolbe, a noted psychologist who has studied human instinctive patterns, says: “We each move through the world through four creative instincts through which we initiate all action: we probe, pattern, innovate, or demonstrate when striving toward a goal . . . . We each use our own unique IQ (cognitive); the feeling and affective which relates to emotions and personality; and the willing or CONATIVE through which we act, react, and interact with the world around us.” We are invited to learn to love our most basic and natural gifts. My natural instinct, when I am at my best, is to become a pattern maker. I found this self-knowledge very helpful. By understanding the instinctive skills I possess—the very imprint of God’s breath on my own soul—and learning how I work most naturally, I’ve learned how best to manage time for myself. If you want to explore these ideas for yourself, I encourage you to read about the groundbreaking work of Kathy Kolbe and take the Kolbe Index, which you can do online at www.kolbe.com.

- Time management is not about finding tricks for getting everything done. Managing time is only a by-product of a deeper skill. Time management begins with knowing our passion and uncovering the very reason we were put on the planet. When we have the courage to act on that passion, our priorities fall into place. And everything else gets the time it deserves.
National Certification Standards for Lay Ecclesial Ministers
Standards developed by three associations for lay ecclesial ministry and approved by the USCCB Commission on Certification and Accreditation.
Item #PRO-7 Single copy $14.95

Catholic Connections to Music in the National Standards for Arts Education
A genuine, comprehensive, and qualitative vision for music education in a Catholic school and parish setting. Free download from www.npm.org
Item #MED-3 Single printed copy $5.00

LITURGICAL DOCUMENTS

Built of Living Stones
Guidelines from the USCCB on art, architecture, and worship.
Item #LD-1 1-9 copies $11.95 each
10-24 copies $10.95 each
25+ copies $9.95 each

The Music Documents:
Music in Catholic Worship & Liturgical Music Today
The 1983 revised text of Music in Catholic Worship and a 1982 statement published ten years after the original MCH.
Item #LD-4 Single copy $5.95
10-24 copies $10.95 each
25+ copies $8.95 each

General Instruction of the Roman Missal
The official English translation with adaptations for the U.S.A.
Item #LD-4 Single copy $12.95
10-24 copies $10.95 each
25+ copies $8.95 each

Introduction to the Order of Mass
A Pastoral Resource of the Bishops’ Committee on the Liturgy.
Item #LD-5 Single copy $9.95
10-24 copies $9.95 each
25+ copies $7.95 each

PASTORAL MUSIC • OCTOBER-NOVEMBER 2006
Sacred Signs: Commitment and Healing  
Essays in Honor of Robert W. Honda • Series III  
Five pastoral scholars offer insights into the Church's sacramental sense, initiation, marriage, and the anointing of the sick. Various authors  
Item #LFR-9 Single copy $10.00

Gift Items

NPM Baseball Cap  
Beige cotton, blue bill and trim, adjustable.  
Item #GIF-1 $12.00

NPM Travel Mug  
Stainless steel exterior, anti-splash lid, non-skid base.  
Item #GIF-2 $10.00

NPM Swivel Clock  
Adjustable head, quartz analog movement, solid base, silver color.  
Item #GIF-4 $10.00

NPM Lapel Pin  
Specify Member or DMM  
Item #GIF-5 $4.00

Past NPM Chapter Director Lapel Pin  
Item #GIF-11 $15.00

NPM Cookbook: With Lyre, Harp, and Spatula  
"Pastoral musicians should make excellent cooks, for cooking and music making have so much in common." Richard Gibala  
Item #GIF-3 Single copy $6.00

A Pastoral Musician's Book of Days  
Information, enjoyment, and a source of prayer for all who recognize the central value of sung worship in the Christian life. Gordon E. Truitt  
Item #GIF-6 Single copy $15.00

St. Cecilia  
The patron saint of musicians. Poster or Notecard (inside blank). World Library Publications. Michael O'Neill McGrath, osrs  
Poster # GIF-7 Single copy $15.00  
Notecard # GIF-8 Single copy $2.50

All God's Critters Got a Place in the Choir  
Based on the popular song. Poster or Notecard (inside blank). World Library Publications. Michael O'Neill McGrath, osrs  
Poster # GIF-9 Single copy $20.00  
Notecard # GIF-10 Single copy $1.50

Magazine Back Issues

Pastoral Music  
Back issues of Pastoral Music are excellent resources for clergy, musicians, and those who prepare liturgy.  
Item #MAG-1 Specify volume and issue number $7.00

Pastoral Resources

These resources from other publishers are also available from NPM. Order them today to enrich your ministry.

Cantor Basics, Revised Edition  
Answers 112 of the most common questions about the min-istry of cantor, from recruitment to technical issues. Pastoral Press. Jim Hansen, Melanie Coddington, Joe Simmons  
Item #PR-1 Single copy $14.95

Handbook for Cantors  
Updated approach to the roles, skills, and spirituality of the cantor. LTP. Diann Kodner  
Item #PR-2 Single copy $10.00

Children's Choir Basics  
A handbook for children's choir directors, with resources for planning, developing, and rehearsing a children's choir. Pastoral Press. David Nafz  
Item #PR-3 Single copy $11.95

Choir Director Basics  
Techniques for recruiting, rehearsals, choral sound, ritual celebrations, and administration—from an expert in the field. Pastoral Press. Oliver Doublerly  
Item #PR-4 Single copy $14.95

Choir Prayers  
Prayers to help choir members focus on the liturgical seasons during weekly rehearsals. Pastoral Press. Jeanne Hunt  
Item #PR-5 Single copy $7.95

More Choir Prayers  
More seasonal prayers to deepern a choir's understanding of the liturgical seasons. Pastoral Press. Jeanne Hunt  
Item #PR-6 Single copy $7.95

Prayers of Those Who Make Music  
For organists, choir members, cantors, and all who love music: psalms, poems, prayers. LTP. Compiled by David Philippi  
Item #PR-7 Single copy $5.00  
5-49 copies $4.00 each  
25+ copies $3.50 each

Blessed Are the Music Makers  
Warm ups for the musician's spirit—for choirs and music ensembles before and after rehearsal and in preparation for worship. World Library Publications. Alan Hammerness  
Item #PR-8 Single copy $14.95

A Music Sourcebook  
A rich anthology of texts that sing the praises of music. LTP. Compiled by Alan Hammerness and Diana Kodner  
Item #PR-9 Single copy $18.00

Acoustics for Liturgy  
Six professionals offer advice for improving the acoustics of the assembly's singing. LTP. E. A. Siovik, Dennis Fleischer, et al.  
Item #PR-10 Single copy $6.00

Order Today! By phone: (240) 247-3000, ext. 26. Online: www.npm.org. E-mail: npmpub@npm.org.  
NPM Publications • 962 Wayne Avenue, Suite 210 • Silver Spring, Maryland 20910-4461  
• See our website—www.npm.org—for shipping charges and return policy•
Hymns

Periodically, a collection of new hymn tunes or texts (or both) is given to us. Some of these are written specifically for use in our liturgical celebrations, while others may not have so specific an intent, though they may find a place there or outside liturgy proper. Some may be a source of personal prayer.

Even though we already have a multitude of hymns, there is something wonderful about the creation of another text or tune which gives us a new expression of faith. In the following collections there may very well be a number of hymns that will enhance our celebrations and—just maybe—there may be one or two (or even more) that will endure the test of time and be sung for many years to come.

Marie Kremen

The Glimmer of Glory in Song

Delores Dubner, obse. 208 pages, spiral-bound. GIA Publications, G-6192, $27.95.

The eighty hymn texts in this collection make available to us some of the collected work of Delores Dubner. Each text is presented in poetic form and then interlined with either an existing or a newly composed tune (but the author makes it clear that the text may be used with any tune that fits the meter). Following each hymn text is the "source" of the text (i.e., a specific Scripture reference), the themes of the text, and possible uses for the text. There are excellent scriptural, topical, liturgical, composer-author-source, metric, tune, and first line and title indices.

Sister Delores indicates in her preface that her "hymns are intended primarily as vehicles of prayer and public worship and only secondarily as a means of teaching and for private devotion. . . . I want my hymns to help the assembly integrate the Scriptures of the day and/or enter more fully into a specific moment of the liturgical action."

In his foreword, Nathan Mitchell writes: "Perhaps the greatest skill Delores brings to her work is a sensitive ear for natural, unself-conscious speech that is also memorable. Her style is a vigorous modern English whose music and rhythms never seem forced, contrived, or cute."

NPM members especially will remember Sister Delores's wonderful hymn text commissioned for the 1991 NPM National Convention in Pittsburgh. "Sing a New Church" begins "Summoned by the God who made us/Rich in our diversity/Gathered in the name of Jesus/Richer still in unity:/Let us bring the gifts that differ/And, in splendid, varied ways/Sing a new church into being./One in faith and love and praise." Diversity as richness and gift for the building up of the Church; the dignity and splendour of the baptized; the basic goodness of all creation and the power of the Spirit to bring creation to fulfillment—these are themes woven into this text, and the text continues to bring new insights with continued use.

Included in this collection are several texts for funerals or for the vigil service. One of these, "Stand Firm in Faith," would be a fine gathering or recessional hymn. Each verse begins with the command to "stand firm in faith." Verse one speaks to the gathered participants and ends: "Life shall be yours, alleluia!" Verse two speaks of the departed: "Those who have died/To new life have been born. . . ./Life shall be theirs, alleluia!" The final verse addresses all believers and concludes: "Life shall be ours, alleluia!"

There are texts for specific feasts and seasons, for rites of the Church, and for morning and evening prayer. There is also a set of hymn texts for use as Gospel responses for the Sundays of Advent and for the Christmas Season, including Christmas Day; the Feast of the Holy Family; the Solemnity of Mary, Mother of God; Epiphany; and the Baptism of the Lord.

As the foreword says: "This collection of lyrics and songs that serves the church's liturgy is itself a cause for celebration. All of us who value the beauty of words in worship are indebted to Delores Dubner's work; it is truly 'something beautiful for God'—and for us." Put this volume on your shelf as a source of texts to enrich the worship of your people.

Welcome God's Tomorrow


These thirty-eight hymn texts make available to us some of Ruth Duck's texts. As in Duck's The Glimmer of Glory in Song, the text is printed first in poetic form and then interlined with an existing or newly composed tune. Following each hymn text is a short statement about when and why the author wrote it. In her preface, Duck explains that some were written in response to suggestions and requests, while others were composed to honor colleagues, and still others were written in response to human tragedies. Several texts grew out of the lives of congregations—churches seek-
Your Church Needs a New Pipe Organ. What’s the First Step?

Call or e-mail us! From information for your architect through fund-raising, APOBA has helpful publications concerning every aspect of an organbuilding project.

And, they’re FREE for the asking!

To receive information about pipe organs and recognized pipe organ builders write or call toll free 1-800-473-5270 or on the web @ www.apoba.com
Associated Pipe Organ Builders of America
P.O. Box 155 • Chicago Ridge, Illinois 60415
ing to be multicultural in their worship and community life and other churches that commissioned texts. She writes: “I seek to write truthfully to the situation I am addressing and to seek the guidance of God’s Spirit.” Ron Klusmeier, a collaborating composer, once said that “wherever (Ruth Duck)’s texts begin, they always seem to end with a call to live faithfully in justice and peace.”

While not written for specific liturgical rituals, feasts, or seasons, many of these hymns could add a wonderful dimension to our celebrations. The indices will aid the liturgical use of these texts: There are scriptural, topical, composer and source, metrical, tune, first line, and title indices.

Many of the texts, such as “Send Us Your Spirit” and “Living Spirit, Holy Fire,” center on the Holy Spirit. “Called by Christ,” written for the 150th anniversary of a church and speaking about a community celebrating and sharing God’s love, is one of just a few texts in this collection in verse-and-refrain form. The suggested tune—Spirit Call—written by Randall Sensmeier—carries the text and emphasizes the strong refrain: “Sing, sing, sing of God’s goodness, Celebrate love alive here today, Share, share life in the Spirit, Look for God’s reign and seek Jesus’ way.” Duck describes the hymn “Colorful Creator”—a text on worship and the arts—as “one of a handful of my texts I love the best.”

This is another excellent resource volume to have in your hymn library.

A Taste of Heaven’s Joys


This small collection of sixteen hymns resulted from the collaboration of Patricia Blaze Clark, who wrote the texts, and Kathleen Thomerson, who wrote the tunes. (Kathleen is well known as the author and composer of the hymn “I Want to Walk as a Child of the Light.”) These hymns are appropriate for various seasons—Advent, Lent, Easter—and some specific feasts. “When Jesus Called Simon,” for example, is appropriate for the Solemnity of Sts. Peter and Paul; “Why Are You Standing, Looking Up” is perfect for the Ascension; and there are two hymns for the Presentation of Jesus in the Temple: “When Christ Went to the Temple” and “Mary, When You Heard the Warning.” In this latter hymn, after verse references to the various sorrows of Mary, the final verse ends: “May we look to you, dear Lady, when we find ourselves in pain, seeing through your eyes of promise, knowing joy will come again.” It’s good to see Clark and Thomerson pay attention to texts for church unity, such as “When Jesus Called Simon” and “Light That Passes through a Prism.” The marriage of text and tune seems especially successful in “Long Before Creation’s Dawning” The chant-like melody suits the text very well.

There are topical, metrical, tune, first line, and alternate tune indices. Before the hymns, there are notes on the text and tune. Each hymn text includes Scripture references, liturgical use suggestions, and topics covered in the text. The notes on the tunes mainly explain how the tune name was chosen with some reflections on the composition.

It is well worth taking a look at these quite lovely hymns.

Sing Praise to God


This is a collection of eighteen new hymn tunes written for existing texts. The composer was born in Sheffield, England, in 1933 and was a chorister at the cathedral for most of his boyhood. In his preface to this volume, Kellam writes: “There are lovely shades of colour to be found in judicious use of some ‘dissonances’ (sevenths, ninths, and so on) and further colour in moving away from the home key. . . . So melody, colour, and shape are vital in the writing of my hymn tunes, but all must try to reflect and compliment [sic] the influence and paramount importance of the text. So I suppose all I’m trying to do is give choirs and congregations some enjoyable and uplifting tunes in celebration.”

He succeeds in doing this admirably in the hymn tunes in this volume. The Christmas hymn “Christ Is Come! Let Earth Adore Him,” for example, is set with a strong, joyful melody with lots of intervals up to sixths, sevenths, and octaves. The accompaniment supports the harmonic changes in the tune extremely well. Another powerful, festive, very rhythmic tune accompanies the text for Ascension, “Christ High-Ascended,” but there is a rather rhythmically surprising ending of the melody. Two melodies in a gentler mode—for “Christ Pours His Grace upon His Own” and “O Christ, the Healer”—fit the texts and are very singable. The first of these, in G minor, is a flowing stepwise tune, and the second is a lovely rather poignant melody beginning stepwise but with a wonderful upward leap of a sixth near the end. The resurrection hymn “From the Night of Ages Waking” has been given a strong melody which is supported by a wonderful accompaniment which breaks into eighth notes in the middle of the second phrase and then comes to a slow cadence before ending with a burst of joy. A very effective alternate accompaniment is given for verse.
Because worship has no limits.

With the choices that worshippers have today, why limit the options in your music ministry? Allegiant organs have the flexibility to lead traditional hymn singing, support the praise band, or enable your youngest prodigy to shine at her first recital.

- The ability to play any style
- Full dynamic range
- Rodgers’ exclusive Mix-and-Match technology in Allegiant Model 778 that allows you to customize your own specification instantly
- Customization options for keyboards and console trim

ALLEGIANT 778 ORGAN WITH FOUR BUILT-IN SPECIFICATIONS, 52 ORCHESTRAL SOUNDS, AND THE ABILITY TO MIX YOUR OWN CUSTOM SPECIFICATION

CONTACT US FOR THE SPECIFICATIONS OF THE NEW A778
four. This hymn could be a wonderful choir piece, if your congregation isn’t ready for it yet. “Sing Praise to God Who Spoke the Word” has been given an exuberant tune with many leaps which ends with a joyful crescendo at “To God be thanks, to God be thanks and glory.”

These hymn tunes, whether sung by choir or congregation, would enrich worship. Get acquainted with these wonderful melodies.

A Door for the Word


Bishop Timothy Dudley-Smith has written more than 300 hymn texts which have appeared in many hymnals throughout the world. His complete hymn texts written before 2002 are collected in A House of Praise (Hope, 8203, $24.95). This new volume collects thirty-six hymn texts written between 2002 and 2005.

Several of these texts would be fine additions to our worship. “At the Throne of Grace” asks for pardon so that the petitioner may bring worship and thanksgiving: “At the throne of grace/let us seek God’s face/all our sins and griefs confessing,longing only for his blessing ...(verse one). Intended to be used as we begin worship, it could also be used well at a communal penance service. There is also a lovely strong text praying for peace in the world — “O God of Peace, Who Gave Us Breath and Birth”—suggested for use with the tune FINLANDIA or Unde et Memores (which is also used with “At That First Eucharist”). The refrain-like last two lines of each verse articulate the theme: “So move our hearts, O Lord, to work and pray/that peace may yet prevail in this our day” (verse one); “As to your friends you chose your peace to leave/so may our world your life and peace receive” (verse two); “Give strength to build alread, to right the wrongs, and seek that peace for which creation longs” (verse three); and “Blestow through Christ the peace of sins forgiven/that all the earth may be at peace with heaven.”

Another very useful text is “Our Father God Who Gave Us Birth,” with the suggested tune MELITTA. The text for funerals speaks to our grief, faith, and hope. Another text is specific to the Feast of St. Andrew. “What Sense of Need Led Andrew On?” is a beautiful statement of discipleship and mission. Michael Joncas’s tune MAGNIFICAT fits the DLM meter, but this text may also be sung to DUKER STREET or OLD HUNDRED by dividing each verse in two.

These hymn texts are well worth knowing, and the texts may be downloaded free of charge from www.hopepub.com (though copyright charges apply for reprinting the texts).

O Christ, the World’s Salvation


Using the Gustav Holst tune THAXTED, DiPaolo wrote this text for St. Mary Magdalene Parish in San Diego, California, for the fiftieth anniversary of the church’s dedication. As in Jerry D. Godwin’s hymn text “By All Your Saints Still Striving,” in which the second verse of three is written for the feast or memorial of a particular saint, so the second verse of three here is written for a particular feast or solemnity, such as the Presentation of the Lord, the Holy Trinity, the Most Holy Body and Blood of Christ, the Transfiguration, or...
Christ the King. There are also verses for occasions such as marriage. In all, there are fourteen options for the second verse, while the first and third verses remain the same throughout. The purchase price includes an accompaniment page with all verses and full harmonization, a congregation page with melody line and all verses, and permission to reproduce these for use in your parish (up to ten copies of the accompaniment page for organists and instrumentalists). Permission is restricted to the original purchaser in one parish or school setting.

**Introit Hymns for the Church Year**

Christoph Tietze. World Library Publications. Hymnal, WLP 017291, $4.95 (discount for fifty or more). Accompaniment, WLP 017294, $9.95.

This collection of one hundred hymns is based on the introit antiphons and psalms from the Roman Gradual for the Sundays and solemnities of the liturgical year. Christoph Tietze, born in Cologne, Germany, in 1956 and currently the director of music at St. Mary of the Assumption Cathedral in San Francisco, California, wrote the antiphon verses and most of the psalm paraphrase verses; psalm verses for about twenty of the hymns are by Rev. Christopher L. Webber. All the texts are set in metrical form to approximate fifty familiar hymn tunes which are printed in harmony.

These hymnical adaptations of the proper introit text provide a unique resource for the entrance rite. Examples from Holy Thursday, the Second Sunday of Easter, and Pentecost show how closely the metrical first stanza in each case paraphrases a translation of the introit text in the Roman Gradual. The Holy Thursday introit reads: “We should glory in the cross of our Lord Jesus Christ, for he is our salvation, our life, and our resurrection; through him we are saved and made free.” The hymn paraphrase, set to the tune Duquet (LM), reads: “Then let us glory in the cross of Jesus Christ, who sets us free: He rescues us and gives us life/That we may sing eternally.” In translation, the introit for the Second Sunday of Easter is: “Like newborn children you should thirst for milk, on which your spirit can grow to strength, alleluia. Rejoice to the full in the glory that is yours, and give thanks to God who called you to his kingdom, alleluia.” Set to the tune Graevenberg (CM), the hymn paraphrase begins: “As new-born infants long for milk/We seek our heavenly food/Which strengthens, gives eternal life/O taste, the Lord is good.” Finally, a translation of the Pentecost introit reads: “The Spirit of the Lord fills the whole world. It holds all things together and knows every word spoken by man, alleluia.” The hymn paraphrase, set to the tune Lasst Uns erfreuen (LM with alleluias) is: “The Spirit of our God and King/Has filled the world; let voices ring: Alleluia, Alleluia/It fills all things made by our God/Knows every language, every thought: Alleluia, Alleluia, Alleluia, Alleluia!”

The psalm verses and doxology follow the antiphon verse. The format of first stanza (antiphon), second and following verses (psalm verses), final stanza (doxology), concluding with a repeat of the first stanza (antiphon), provides an antiphonal rather than a responsorial form for these introit hymns.

The liturgical, tune,metrical, and first line indices are very helpful. Ordering copies at least for your choir would be a great investment. Directions for permission to reproduce these hymns in a worship aid are given inside the front page.

Marie Kremer

**Books**

**Engaging Benedict: What the Rule Can Teach Us Today**


Almost fifteen centuries ago, Saint Benedict wrote his famous Rule for “beginners” in the monastic way of life. Since then, Benedict’s Rule has inspired countless generations of nuns, monks, and lay oblates to live as disciples of Christ while journeying in the way of Benedict.

As successive generations of Christians have sought to unpack the meaning and relevance of Benedict’s Rule, they have drawn fresh insights from that foundational monastic text. In our own time, a wide array of Benedictine scholars, historians, and commentators have continued to study, reflect on, and wrestle with the Rule in original and thoughtful ways. Benedictine sister Laura Swan’s Engaging Benedict: What the Rule Can Teach Us Today is a fitting addition to this ever-growing body of literature.

Readers will find in it a thought-provoking and challenging discussion of Benedict’s Rule as it applies to Benedictines and laity in general and women monastics in particular. The application of feminist analysis to the Rule of Benedict provides readers with opportunities to see new possibilities and connections and invites a richer approach to Benedictine spirituality. The author effectively accomplishes what she sets out to explore, namely those “problematic” sections in the Rule or aspects of monastic life in light of recent studies in social sciences and women’s experiences.

A pervading theme of the book is the idea that ancient texts, like Benedict’s Rule, have endured for centuries precisely because they contain wisdom that is always meaningful, forever open to new interpretations and applications. The author writes that “sacred texts, as living texts, speak to each generation.”

Building on this reverence for ancient texts, Swan invites readers to bring their own lives to a reading of Benedict’s Rule, thereby engaging readers in their own reflective process. We are introduced to a process that the author refers to as a “living lectio,” a dynamic encounter between the stuff of everyday life and the wisdom of an ancient text like the Rule. Viewing the Rule as a form of Wisdom literature provides insight into its essential meaning and relevance for today. Each chapter concludes with a practical series of questions that encapsulate many challenges posed by the Rule and to the Rule.

Chapters one to five provide an excellent summary and introduction for those not familiar with the basics of the Rule of Benedict and monastic spirituality. A discussion of the various kinds of monasticism gives the reader a glimpse into the multifaceted world of the Benedictine way of life. Chapter two, on “Benedict’s Good Monastic,” provides insights on key monastic virtues: community living, deep listening, cultivation of silence, dedication to the divine office, and growing in wisdom through the grace of the Holy Spirit.

Two chapters on prayer and obedience, central to monastic spirituality, can speak to both the initiated as well as to the seasoned monastic seeking deeper understanding of the Rule in its most basic aspects.

Benedict’s Rule contains a well-known chapter on humility that has nourished traditional theology and spirituality on the subject. Chapter five offers contemporary considerations that both clarify Benedict’s teaching on humility and put his insights into conversation with contemporary
thought. Arriving at healthy humility, freed of guilt, shame, and distorted images of God, is necessary if one is to understand and live by humility as taught by Benedict. Swan does a fine job of clarifying the meaning of phrases in the Rule pertaining to humility that might be open to misinterpretation while offering positive insights into authentic humility that is life-giving as it follows the example of Jesus himself. Also insightful are the sections focused on "Women and Humility" and "In Search of a Self." Some critical reflection on the limitations of contemporary thought that focus on the self might have been helpful here.

The heart of this volume, to this reviewer at least, appears to be chapter six, "Benedict's Ladder of Humility Re-considered." Swan uncovers a wealth of wisdom by putting Benedict's teaching on humility in dialogue with feminist and social scientific thought. Readers can journey through Benedict's twelve steps on the ladder of humility with many insights to guide one's understanding—straightforward at times and profound at others. On its own, this chapter is worth reading and rereading for group or personal reflection.

Chapters seven and eight offer Lenten considerations and a Holy Week pilgrimage with insights from Benedict's Rule that are refreshing not only for monasteries but for any Christian pilgrim. Two final chapters focus on the Benedictine virtues of hospitality, the prophetic, and justice. Creative ways to apply Benedict's spiritual principles to economic, cultural, and social issues of the day are explored.

What is the point of the monastic journey? Laura Swan answers: "To learn to love. To love one another by becoming loving people." Benedict's Rule is a timeless spiritual treasure that urges us to greater love of Christ and one another. Laura Swan's book uncovers his ancient spiritual wisdom in new and challenging ways.

Jennifer Sullivan

Called to Participate: Theological, Ritual, and Social Perspectives


The untimely death of Mark Searle in 1992 deprived the Church of a remarkably reflective and insightful teacher and believer. He profoundly influenced liturgical study and practice, which is certainly reflected in Called to Participate: Theological, Ritual, and Social Perspectives, lovingly edited by his wife Barbara Searle and by Anne Y. Koester of the Georgetown Center for Liturgy in Washington, DC. This posthumous work was compiled from the copious notes and reflections, not often systematically arranged, which Searle prepared in the last years of his illness. Its final form can be summed up, as Barbara herself has noted, as Searle's "last will and testament for the praying Church." The focus of this witness is Searle's reflection on the role and task of liturgical participation, "an essential if sometimes misunderstood aspect of [liturgical] renewal." Participation in the liturgy is essential because the very nature of liturgy itself is enacted rite, not scaled to personal "needs and tastes" but engaged that it might raise believers "in something far beyond their ability to create or even to imagine."

The text is divided into four chapters,
with a forward by Barbara Searle and an afterword by Anne Koester. The chapters take up the task of unpacking just what it means to participate in this great and principal work of the Church. Chapter one is a brief summary and analysis of the two strains in the history of the liturgical movement, which sought to retrieve the centrality of the liturgy in Christian life. In this analysis, Searle maintains that there is still much work to be done in reclaiming an appreciation of the liturgy, which is both informative and transformative. He elaborates on this point in the next three chapters.

Searle describes chapter two as a “taking of bearings” for what liturgical participation is. He illustrates three levels of participation: in the rite itself—as a dimension of integral roles and responsibilities in the liturgy; in the priestly work of Christ, which is both intercessory and mediatory; and in the trinitarian life of God, which manifests itself in attitudes of solidarity with and for the work of God in history and creation. The “trick” for Searle is to participate in the liturgy “in such a way that all three levels of participation are attained in relative simultaneity.” He lays the groundwork for this broader understanding of participation in chapters three and four, which treat respectively the inner/contemplative and external/public dimensions of liturgical participation.

In chapter three Searle sharpens the point that the liturgy is more a “rehearsal of attitudes” than an “expression of emotions,” despite our human desire to want every liturgical event to be a cathartic experience. The hoped-for attitude generated by liturgical engagement is one of perceiving the world through “a sacramental mindset, a way of looking

the fuller and unsettling aspects behind “public worship”—worship not intended to create the all-too-familiar, and in Searle’s opinion all-too-often-ineffective, insular communities of “belongingness” but rather one that creates “communities of memory,” whose “sights are raised in connecting local and personal aspirations with those of the larger society.” (In an ironic twist, in this chapter Searle cautions against practices such as holding hands at the Our Father, which work at creating “pseudo” rather than actual community, yet it is that very gesture that the publisher decided to imprint on the book’s cover.)

In this endeavor, Searle’s perspective is both balanced and critical, a refreshing attitude that may be lacking in some treatises on the liturgy, especially the Mass, in these polarizing times. His thought-provoking assessment is an extension and affirmation of the liturgical renewal begun in the latter half of the twentieth century. Yet Searle also issues a strong challenge to the work left undone by the Second Vatican Council on the liturgy. In particular, Searle cites the Council’s failure to spell out further than it did the relationship between the liturgy and the work of the Church in the world in its latter documents. This treatise is Searle’s contribution toward describing that relationship as it echoes in the profound depth of his thought and his vision. While Searle’s text itself shapes a thin volume—only 88 pages of a 104 page book—its impact and relevance for our own day or any day cannot be dismissed. Searle presents compelling and disconcerting questions with which the Church continues to wrestle as we attempt to understand more fully the overwhelming consequences of what we engage in when we enact liturgical ritual.

Music in Christian Worship


This eminently helpful book aims to aid music ministers to address some of the most difficult questions we encounter in carrying out our ministry. So much music is readily available for use in our worshiping communities—from praise songs to great traditional hymns, from Latin chants to songs written in the various languages spoken by members of parish or diocesan communities, from music whose complexity shows off the skills of the choir and instrumentalists to simple refrains which can quickly be learned by a community with few musical resources—and within one parish different assemblies may use styles that vary so widely that they have trouble finding a common repertoire. The praise music which predominates on Christian broadcasting networks may speak to one group of musicians, while others are drawn to less recently composed—and perhaps more easily sung—pieces from the 1970s, the 1850s, or the 1700s. How are the ministers to decide where to put their energies and where to direct the energies of the parish community? Our ongoing formation needs to broaden our vision and give us skills which few, if any, of us had when we began to serve God’s people through the way we make music together. How are we to grow in awareness and in skill? We know that our choices help to form the spiritual experience of the people whom we serve. How can we best help them through our choices of music that will help shape their prayer?

This book grew out of a conference which included scholars from several disciplines and Christian traditions. Its authors are liturgical theologians, teachers of music, practitioners of worship, and prayerful believers. They represent the scholarship and spirituality of contemporary Roman Catholic worship as well as that of the churches of the Reformation. Their conversation bears witness to the ecumenical richness of liturgical ministry and deepens the reader’s awareness that the choices of music for worship have implications for the life of the whole Church. Each of the chapters in this collection adds a number of fresh insights from the author’s own area of expertise. Taken together, their contributions move the reader closer to being able to discern wisely the best way to serve the people of God in their common prayer.
The book is divided into four parts, each of which helps to focus the reader's own thought. It begins with theological and philosophical reflection on music and the experience of God, moves through an historical/pastoral section to a consideration of culture in the light of biblical mandates, and concludes with a treatment of some practical questions.

In “Thinking about Church Music,” Nicholas P. Wolterstorff states some basic principles. All music, he says, has a purpose; there is no “pure music” which exists for its own sake. The actions of Christian liturgy can be enriched by the use of music, especially by song. All the music occurring during the liturgy should serve the liturgical action; the connection between music and action should be relatively clear to the congregation; and at no point should the liturgy be halted for “special music” in which the congregation becomes spectators who may be listening to the musicians’ prayer but not actually praying with them. He emphasizes “fittingness”: The character of the music should fit the liturgical action it serves as well as the liturgically correct understanding of that action. The music of the liturgy, he suggests, should also “fit comfortably the ears of participants in the liturgy.” The assembly should be taught how to listen, that is, to hear God’s voice in the music which we pray. Wolterstorff gives strong challenges but also points out that our sung prayer leads us, by grace, into the depths of our experience of God.

Don E. Saliers reminds us in “Sounding the Symbols of Faith: Exploring the Nonverbal Languages of Christian Worship” that the words used in worship bring us, through action, into transforming contact with God: “O taste and see the goodness of the Lord.” Reflecting on what we experience in worship, he brings us to consider three levels of participation: in the phenomena of singing, reading, praying; in our singing, reading, and praying as church; and in the divine life, through what we celebrate—the point of God’s labor and ours.

Michael S. Driscoll’s “Musical Mystagogy: Catechizing Through the Sacred Arts” underlines the importance of beauty in worship. He reminds us, as Saliers does, that the arts bring us into the mystery which we celebrate and warms, echoing Music in Catholic Worship, that banal words and music weaken and destroy faith. Using patristic examples as well as messages to artists from Paul VI and John Paul II, he speaks of the musician’s need to keep unpacking the experience of God’s love which we mediate through our ministry.

In “An Anniversary Song: Pope John Paul II’s Chirograph for the Centenary of Tra le Sollecitudini,” Jan Michael Joncas traces some of the developments of the past hundred years in Roman Catholic liturgical music. He notes John Paul’s emphasis on the song of people in their own language and considers, from the development of magisterial teaching on liturgical music, some of the limits on usability of Gregorian chant.

Bert T. Polman’s “Forward Steps and SideSteps in a Walk-Through of Christian Hymnody” begins with the psalms—songs of lament as well as praise—a book constructed in an ongoing process over several centuries (a model for our hymnals). He then highlights five historical periods with five steps of development/sidestepping/recovery: Medieval—music sung by professionals; Reformation—music returned to people; eighteenth century new hymnody—psalms fall into relative disuse, so lament becomes under-provided—liturgical song; nineteenth century—conflicts over music, splits in confessional groups; twentieth century—recovery of psalmody, “special” music continues to threaten congregational singing. The biblical basis of our music, he reminds us, assumes congregational singing and emphasizes both praise and lament.

Wilma Ann Bailey continues the emphasis on lament in “The Sorrow Songs: Laments from the Old Testament and African American Experience.” Our laments, she reminds us, cannot always be resolved with a final stanza of triumph; our songs need to include those sorrows which are unanswerable and unresolved, giving time for mourning, assimilation of grief, our transformation and growth, as well as for God’s salvation to be seen in time.

John D. Witvliet, in “The Virtue of Liturgical Discernment,” emphasizes the importance of prayerful decision-making, of listen to God as we make liturgical choices. For this we need openness to examine innovation, awareness of the decisions which we make, knowledge (and humility), and love for the people whom we serve. Discernment, he says, is best done in a community. It is a gift received from God’s Spirit, not something we make happen by our own effort. He offers several very helpful examples of discernment at work.

C. Michael Hawn’s “Reverse Missions: Global Singing for Local Congregations” asks how our liturgies develop our sense of the universal Body of Christ. Since we’re celebrating the salvation of all humanity, our music can help deepen the awareness that God is active in all the world, not just in our little area. Hawn gives a very helpful list of principles to keep in mind as we broaden the assembly’s repertoire.

The height of the challenge offered by this book comes with Linda J. Clark and Joanne M. Swenson’s “The Altar-Aesthetic as ‘Work of the People.’” They report on studies of several worshiping communities with an eye toward the style of worship (the “altar-aesthetic”) of different congregations. "The style of a congregation is a disclosure of its inner, collective, spiritual world. It displays attributes of a people and their intimations of God; it also displays the appropriate relationship between the two... [The altar-aesthetic] is a style and a way of conceiving the world in terms of that style, taken by the individual or community as they move out of the confines of the church. It is... the garmenting of the world in a distinctive style" (115). These authors propose that congregations “learn to describe their altar-aesthetic, paying attention to its manifestations and to its terms for characterizing it” (125), “to discern what their altar-aesthetic means and how these meanings are conveyed” (126), and to “think theologically about how God is manifested in their altar-aesthetic and about the vitality and limitations of this ‘artistic version’ of God” (128). Many of our colleagues would doubt that their congregations are capable of this level of awareness. Clark and Swenson, however, outline ways to help a congregation grow to this level, and insist that “these three moments of evaluating... open the door to a congregation’s growth of faith in God” (130).

Frank Burch Brown, in “Religious Meanings and Musical Styles: A Matter of Taste?”, addresses some assertions
made by mega-church and seeker-church evangelists who claim that only praise music in a soft rock style can address the needs of the unchurched and truly speak God’s Word to our culture. In a strong and insightful critique he insists that our music must speak to a larger world, with a breadth of cultures, and must include lament as well as praise.

A conversation (of Charlotte Kroeker) with Mary K. Oyer, “Using Music from Other Cultures in Worship,” rich in musical examples, challenges the imagination of the reader. Oyer illustrates her argument with short refrains, rhythmic hymns, and pentatonic tunes, all of which can lead a congregation into a new way of experiencing the God whose praise is sung by Christians around the world.

Finally, Charlotte Kroeker concludes the book with a practical and helpful summary and conclusion, “Choosing Music for Worship.”

This book, considered chapter by chapter, could well be used as the basis for a series of parish adult education or faith formation discussions. Less ambitiously, perhaps, its chapters could serve a liturgy committee, a parish music ministry group, or members of an NPM chapter as a source of reflection and a spur for substantive conversation.

Jerome M. Hall, SJ

About Reviewers

Rev. Jerome M. Hall, SJ, teaches in the Department of Word and Worship at the Washington Theological Union in Washington, DC.

Dr. Marie Kremer, a retired pastoral musician in St. Louis, Missouri, is the music review editor for Pastoral Music and Notebook.

Rev. James G. Sabak, OFM, is a doctoral candidate at The Catholic University of America, Washington, DC.

Dr. Jem Sullivan is an adjunct professor at the Pontifical Faculty of the Dominican House of Studies, Washington, DC, as well as a catechetical consultant and writer for a variety of Catholic publications. She is also a Benedictine oblate of St. Anselm Abbey and a docent at the National Gallery of Art.

Publishers

Ave Maria Press, P.O. Box 428, Notre Dame, IN 46556-0428, (800) 282-1865, ext. 1; web: www.avemariapress.com.


GIA Publications, 7404 S. Mason Avenue, Chicago, IL 60639, (800) 442-1358; web: www.giamusic.com.


The Liturgical Press, PO Box 7500, Collegeville, MN 56321-7500, (800) 858-5450, ext. 2560; web: www.litpress.org.


“Ours is a singing faith
All thanks to God be sung
By people here both far and near
In every land and tongue”

Jane Parker Huber

Your contribution to the NPM Annual Fund helps strengthen and support:

♦ Annual conventions  ♦ Scholarships for future leaders
♦ Colloquia  ♦ Certification programs  ♦ Publications
♦ Institutes  ♦ And much, much more!

Federal employees may support the NPM Annual Fund through the Combined Federal Campaign. Please use designation number 0836.

Please send your tax-deductible gift to:

The NPM Annual Fund
PO Box 4207
Silver Spring, MD 20910-4207

Thanks for your support.
Hotline

Hotline is a service provided by the Membership Department at the National Office. Listings include members seeking employment, churches seeking staff, and occasionally church music supplies or products for sale. We encourage institutions offering salaried positions to include the salary range in the ad. Other useful information: instruments in use (pipe or electronic organ, piano), size of choirs, and the names of music resources/hymnals in use at the parish.

A listing may be posted:

- on the web page—www.npm.org—for a period of two months ($50 for members/$75 for non-members);
- in print twice—one in each of the next available issues of Pastoral Music and Notebook ($50 for members/$75 for non-members);
- both on the web page and in print ($75 for members/$125 for non-members).

Ads will be posted on the web page as soon as possible; ads will appear in print in accord with our publication schedule.

Format: Following the header information (position title, church or organization name, address, phone, fax, e-mail, and/or website addresses) ads are limited to a maximum of 100 words.

Ads may be submitted by e-mail to npm-mem@npm.org, faxed to (204) 247-3001, or mailed to: Hotline Ads, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. When submitting your ad, please include your membership number and the name of the person to whom or institution to which the invoice should be mailed.

Position Available

California

Organist/Pianist/Accompanist. Our Lady of Lourdes Church, 2808 Lakeshore Avenue, Oakland, CA 94610. Phone: (510) 451-1790 ext. 204; e-mail: lourdeschoir@sbglobal.net. Vibrant, diverse Oakland parish overlooking Lake Merritt seeks experienced accompanist to provide organ/piano music as a significant component of worship. Strong keyboard and sight-reading skills required. The candidate should be comfortable executing a wide range of musical styles to meet the needs of a diverse congregation. Part-time position involves three weekend liturgies (one with choir) and Thursday evening rehearsals. Additional services include holy days throughout the year, Christmas, Holy Week, Easter, and sacraments, reconciliation services, and prayer services. Provide wedding and funeral music for separate fees. Send résumé to Lael Carlson at church address or e-mail to the address listed above. HLP-6593.

Director of Music. Church of the Presentation of the Blessed Virgin Mary, 6715 Leesburg Place, Stockton, CA 95207. Phone: (209) 472-2150; e-mail: jfalcone@irrech.com. Full-time position; diverse and growing parish seeks experienced organist/pianist able to maintain a balance between contemporary and traditional Catholic liturgical music. Must possess strong keyboard skills; leadership skills to deepen assembly’s participation during weekend, holy day, and other special liturgies and services; the ability to direct adult choir and children’s choir, train cantors, oversee contract musicians; liaison with various parish choirs and the parish school. Benefit package; salary commensurate with education/experience in accordance with diocesan guidelines. Additional stipend for weddings and funerals. Send résumé and names of three references to Jim Falcone at church address or e-mail listed above. HLP-6601.

Florida

Musician/Choir Director. St. Vincent De Paul Catholic Community, 13031 Palm Beach Boulevard, Fort Myers, FL 33905. Phone: (239) 693-0818; fax: (239) 693-8459; e-mail: TheFamilyParish@aol.com. Full- or part-time. Adult, youth, and bell choirs. Cantors, two pipe organ with MIDI, baby grand piano. Active, liturgical, singing parish. Immediate opening. Fax résumé to above number. HLP-6598.

Illinois

Music and Liturgy. Cathedral of the Immaculate Conception, 524 East Lawrence, Springfield, IL 62703. Fax: (217) 522-1151; e-mail: BVogt@Cathedral.dio.org. Full-time position as parish director of music ministries and liturgy also serving as diocesan (Springfield in Illinois) associate director of music ministries. Will participate in work of cathedral staff and oversee parish liturgical music/liturgy and collaborate with diocesan staff on music ministries for diocesan liturgies and other events. Seeking candidate with five years parish experience, music degree or equivalent, liturgy certification or degree or equivalent, organ and piano proficiency, choral direction competency, and well-developed liturgical/pastoral sensitivity and excellent communication/collaborative skills. Salary/benefits commensurate with experience. Available August 15. Send letter of interest, salary requirements, and three professional references to Bill Vogt. HLP-6576.

Music Program Director. St. Patrick Church, St. Charles, IL. Phone: (630) 270-6498; e-mail: sptomusic@sbglobal.net. The largest parish in the Rockford Diocese and a faith community of more than 4,000 families seeks a full-time, salaried director of the music program. The major responsibility of this position is the coordination and administration of the parish liturgical music. Preferred: degree in music or music performance; proficiency in planning and executing all aspects of Catholic music ministry; experience in choral conducting and musician recruitment; proficient pianist/accompanist/organist skills; interpersonal skills to include effective communication, collaborative ability, facilitation, empowerment/training of volunteers, etc.; knowledgeable about music resources, including internet; letters of reference. Candidates are requested to contact Search Committee. HLP-6590.

Iowa

Director of Music and Liturgy. Resurre-
tion Parish, 4300 Asbury Road, Dubuque, IA 52002. Phone: (563) 556-7511; fax: (563) 556-7419; website: www.res-dbq.org. Full-time pastoral staff position as director of music and liturgy for dynamic 1,980-family parish where worship is of primary importance. Must be a practicing Catholic. Minimum BA in music or equivalent, experience in planning Catholic liturgy, keyboard and choral directing proficiency, strong organization and people skills. Responsibilities include: coordinate all parish liturgies and prayer services; direct choir and coordinate other music and liturgical ministries, including four-octave bell choir; coordinate funeral and wedding ministries. Salary commensurate with education and experience. Send résumé in care of Marian Furst. HLP-6574.

MAINE

**Director of Music.** St. Charles Borromeo Catholic Church, 132 McKeen Street, Brunswick, ME 04011. E-mail: 1murphy2morphy@verizon.net. Active, 950-family community seeks half-time music director. Considered part of the pastoral staff of the parish, the director will supervise parish music programs and orient them toward the community’s participation in Sunday liturgy. Specific duties include conducting the choir (which has an organist) and administration of music activities in parish. Requirements: music degree, familiarity with Catholic worship, conducting, keyboard/organ proficiency, and excellent communication skills. To apply, mail résumé and two letters of reference to Search Committee. For more information e-mail Sheila Murphy at above address. HLP-6594.

MASSACHUSETTS

**Director of Music.** Blessed Kateri Tekakwitha, 126 South Meadow Road, Plymouth, MA 02360. Fax: (508) 747-0616; e-mail: office@blessedkateri.com. Blessed Kateri Tekakwitha, a vibrant and welcoming South Shore community with excellent liturgy, seeks a part-time director of music. Twenty hour/week position includes playing three weekend Masses; one adult choir rehearsal; working with volunteer cantors; and playing all funerals, weddings, and other liturgical celebrations. Instrument is a 5’10” Kawai grand piano. Candidate should possess excellent keyboard skills and an intimate knowledge of Catholic liturgy, and some vocal ability is required. Salary commensurate with experience. Please send cover letter and résumé to Search Committee. HLP-6595.

NEW MEXICO

**Archdiocesan Music Consultant.** E-mail: csalcido@archdiocesasantafe.org. Multicultural archdiocese seeks full-time lay ecclesial minister to serve as liturgical music consultant to parishes. This experienced pastoral musician will provide leadership to enable full, conscious, active participation in all aspects of parish Sunday worship and sacramental liturgies. He/she will teach, coach, and empower parish volunteer musicians; support various musical styles; possess keyboard, vocal, and choral direction skills; possess basic guitar knowledge, knowledge of Hispanic music repertoire, skills in collaboration, listening, negotiating, liturgy planning; assist in planning and implementation of archdiocesan liturgies. Undergraduate degree in music and liturgical formation required. E-mail letter and résumé. HLP-6582.

RHODE ISLAND

**Principal Organist.** St. Mary on Broadway, Providence, RI. Phone: (401) 331-6510, ext. 184; e-mail: kmcgoff@stfrancischapel.com. Part-time position. Recently merged with St. Francis Chapel. St. Mary Church seeks organist for two Sunday Masses and to accompany semi-professional choir. St. Mary is administered by the Franciscan Friars and seeks organist who is open-minded, inclusive, and willing to cooperate in building a dynamic liturgical music program. Successful candidate has graduate degree in organ/sacred music or equivalent in experience. Additional compensation possible through weddings and funerals. 1929 George Kilgen and Sons Organ, three manuals, twenty-eight ranks. Contact: Br. Kevin McGoff, OFM. HLP-6603.

TENNESSEE

**Director of Liturgical Music.** St. Ann Catholic Church, 6529 Stage Road, Memphis, TN 38134. E-mail: robert.marczynski@stann.cdom.org. Full-time position for a 2,000-family parish and elementary school. Director reports to the pastor and is responsible for the design, facilitation, and implementation of the liturgical music program. Applicant must be degree in music; have proficiency in keyboard and vocals and directing choirs (adult, young adult, and children); knowledge of the Roman Catholic liturgy; and must be a practicing Catholic. Salary commensurate with education and experience. Applications accepted until position is filled. Mail or e-mail cover letter, résumé, and references to Robert Marczynski, Director of Administration. HLP-6589.

WASHINGTON

**Gospel Choir Director.** St. Jude Parish, 10526 166th Avenue NE, Redmond, WA 98052. Phone: (425) 883-7685, ext. 114; fax: (425) 881-2207; e-mail: jerryk@stjude-redmond.org. Part-time position. 2,000-household parish with excellent liturgy, programs, and staff is seeking a creative and collegial leader in liturgical music to facilitate excellent liturgical music for our 11:00 AM Sunday liturgies. Person must be capable of directing a forty-voice Gospel/contemporary music choir and developing a prayerful, singing assembly in collaboration with other parish staff and key volunteer leaders. Position requires excellent communication skills, experience in a liturgical choir, developed sense of ministry as it pertains to the leadership of a liturgical choir, and ability to laugh spontaneously. Position is eight to ten hours per week. Salary range: $9,000. Contact parish for application package. HLP-6605.

**More Hotline**

Check the NPM website for additional Hotline ads and for the latest openings and available resources: http://www.npm.org/Membership/hotline.html.
CONCERTS AND FESTIVALS

GEORGIA

Flovery Branch
November 17
An All-Schubert Concert. Joint performance by the choirs of Prince of Peace Catholic Church, St. Monica Catholic Church, community voices, and orchestra. Centerpieces: Mass in C and Magnificent.
Contact: Prince of Peace Catholic Church, 6439 Spout Springs Road, Flovery Branch, GA 30542. Phone: (770) 960-0067.

PENNSYLVANIA

Pittsburgh
October 29
Rastrelli Cello Quartet: Four Russian-born cellos residing in Germany play a widely varied repertoire. Place: Shadyside Presbyterian Church.
Contact: Shadyside Presbyterian Church, Music in a Great Space, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

February 2, 2007
Organ Duo: Carlo Curley with J. Christopher Pardini. Place: Shadyside Presbyterian Church.
Contact: Shadyside Presbyterian Church, Music in a Great Space, 5121 Westminster Place, Pittsburgh, PA 15232. Phone: (412) 682-4300; web: www.shadysidepres.org.

WISCONSIN

Milwaukee
December 10

CONFERENCES

CONNECTICUT

Mystic
October 27–29
Gregorian Chant Express Weekend. Introduction to and review of Gregorian notation, modes, style, and interpretation. Sponsored by the Saint Michael Institute of Sacred Music. Instructor: Dr. William Tortolano. Contact: St. Edmund’s Retreat, PO Box 399, Mystic, CT 06355. Phone: (860) 536-0506; fax: (860) 592-7653; e-mail: wrtortolano@smicvt.edu or sacredart@tenderesisland.com.

NEBRASKA

Omaha
October 10–13

QUEBEC

Montreal
May 22–June 1, 2007

OVERSEAS

FRANCE

Paris and Other Sites
January 18–25, 2007
Best in French Liturgical Music. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

GREECE

Athens, Corinth, and Other Sites
February 12–19, 2007
Footsteps of St. Paul. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

IRELAND

Dublin and Other Sites
February 19–26, 2007
Land of Saints and Scholars. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

ISRAEL

Jerusalem and Other Sites
January 11–20, 2007
Songs of the Scriptures. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

ITALY

Rome, Vatican City, Assisi
January 25–February 1, 2007
Roman Polyphony. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

Verona, Rome, Vatican City
January 25–February 1, 2007
Gregorian Chant Study Week. Note change in dates. Subsidized continuing education program for directors of music. Contact Peter’s Way. Phone: (800) 443-6018; e-mail: annette@peterswaysales.com; web: www.petersway.com.

Please send announcements for Calendar to: Dr. Gordon E. Truitt, NPM, 962 Wayne Avenue, Suite 210, Silver Spring, MD 20910-4461. E-mail: npmsdf@npm.org.
Indianapolis, Indiana
July 9–13

"That All May Be One" (Jn 17:21)

**Learning Opportunities**
- Nearly 200 Workshop Sessions
- 5 Major Addresses
- Workshop Track in Spanish
- Music Education Sessions
- Master Classes
- Clinics

**Musical Performances**
- Evening Concerts
- Noonday Organ Recitals
- Festival Performances

**Prayer and Song**
- Eucharist
- Morning Prayer
- Evening Prayer
- Taize Prayer
- Music Ministry Leadership Retreat

**National Festivals**
- Adult Choirs
- Children's Choirs
- Handbells

.... And More
- Youth Gatherings
- Liturgical Space Tour
- Organ Crawl

Look for information in January 2007 in your mailbox and on the NPM web page: www.npm.org
The major benefit I received from the NPM convention is... broadening my view of what it is to be part of music ministry... knowledge... inspiration... new ideas... insight from plenum speakers... valuable information from skilled professionals... an in-depth look at music ministry... a look at the future... a measure of reality about major world issues and the Church... an appreciation of the history, purpose, and need for the psalms in liturgy... well-crafted presentations... presentations that provoke critical thought... recognizing the need to listen... clarification of what the liturgical documents say about music... a renewal of my musical “spirit”... seeing the excitement of our young adult daughter, eager to learn more and to become more involved in music ministry... faith renewal... spiritual refreshment... joy... praying in the cathedral... supporting NPM... hospitality... magnificent liturgy... the prayer... liturgical modeling... glorious ecumenical prayer... praying with an inspired community... experiencing a community with a common goal... improved sense of leadership... re-energizing with fellow pastoral musicians... remembering why I do what I do... a real feeling of family... our sense of oneness in our liturgical music... an annual dose of encouragement... affirmation that I’m doing many good things as a cantor and music planner... more confidence in my singing... enthusiastic participation... marimbas... the spirituality of all presenters and presentations... reverence and respect for community as church... a greater appreciation for what music ministers bring to services... recognizing that I need to keep building skills... skills to improve my choral directing... guidance for spiritual direction... resources... assistance in dealing with a multicultural parish... music suggestions for a small choir... excellent ideas on how to teach new music and skills at school... music educators’ morning... chant institute... cantor institute... music ministry leadership retreat... new music... learning music choices for adult initiation and Holy Week... exposure to the rich tapestry of liturgical music... music, music, music... singing new music and old favorites... singing with a large group of wonderful singers... learning the value of singing... recommitment to chant... openness to doing new types of music... exposure to new composers and composers of new music... meeting new people... sharing with my friends in ministry... networking... as a pastor, having time with my music minister to renew our ministry... dialoguing with others... recognizing the importance of the text... talking directly to publishers... liturgical planning ideas... quality of performances... refreshment... a challenge to do something new educationally with our congregation... everything on the first page of the evaluation form... going to various churches for music... a deeper understanding of the bridges I need to build or mend in my own life... an experience of the larger Church moving forward... a break from real life.

At future conventions we should have more (better)... hospitality... consideration for first-time attendees... more breakout sessions... excellent breakouts like these... sessions for the clergy... for youth... for instrumentalists... theologically challenging sessions (like the Hovda Lectures)... advanced workshop sessions... introductory workshops... sessions for first-timers... workshops for choir members... workshops on liturgy (for liturgists)... longer workshops... double-session workshops to get more information on a topic... master classes connected to certification... technique workshops for cantors... vocal workshops... workshops for lectors, greeters, and other liturgical ministers... workshops on managing a music library... workshops on teaching the
congregation new music ... on chant ... on devotions ... on preparing children for liturgy ... on the child's voice and how to work with children ... on funeral Masses with cremated remains ... on adult initiation ... on wedding planning ... on the canonical rights of church musicians ... on how to do evening, morning, and midday prayer ... on the General Instruction of the Roman Missal ... on handbells ... on percussion and drums ... on music education ... on the liturgical seasons ... on conflict management ... on musician-pastor relations ... on how to prepare good worship aids ... on repertoire for the coming liturgical year ... on spiritual direction ... on including people with disabilities in the liturgy ... on contemporary music ... on religious education/faith formation ... on prison ministry ... recording of breakout sessions ... handouts to take home ... competent teachers ... opportunities for those attending an institute to go to breakout sessions ... visuals in the plenum session ... opportunities for daily Mass ... lay Eucharistic ministers ... prayer services ... reverent, joyful prayer and worship experiences like these ... holy silence before prayer and liturgy ... well-balanced liturgy ... presiders that sing the Eucharistic Prayer ... a room for Eucharistic adoration ... meditation ... liturgical dance ... Taizé ... SATB singing ... Catholic music ... singing ... singalongs ... opportunities to use the convention theme song ... jam sessions ... variety ... plenum sessions on social justice in church music ... people of color represented ... Hispanic events integrated into the convention ... teen/youth involvement ... bilingual and multicultural awareness ... visible bishops ... resources for the blind ... priests attending the convention ... ideas and resources for churches that only have guitar and no organ ... presenters from other faith traditions ... cantors at convention events who have gone through NPM certification ... world music ... contemporary worship music ... opportunities to see and hear smaller publishers ... conventions on the West Coast ... pre-convention publicity ... news coverage ... bartenders ... beer ... coffee stations ... free cookies or afternoon snacks ... smiles ... music in common areas ... events within walking distance ... people to direct participants to buses ... concerts and performances ... showcases ... exhibits ... fun exhibits with stuff to buy (moderately priced) ... space for exhibits ... music education resources ... accessible and affordable convention sites ... alternative (cheaper) options for housing ... hotels closer to restaurants ... room between seats in the ballroom ... rest rooms ... reasonably priced food on site ... vegetarian food options ... get-together lunches to meet new people ... space for taking notes in the program book ... late-morning starting time ... time for meals and socializing ... time to eat ... time for exhibits ... time for showcases ... time between events ... time to ask questions at workshops ... time for networking ... free time ... time to explore local attractions ... days in the convention ... time.

And less (fewer) ... bus confusion ... confusion about scheduling ... Latin music ... emphasis on hymns and chant ... music mistakes in the convention booklet ... small maps in the booklet ... last-minute room changes for workshops ... sound-bleed between sessions ... plenum sessions ... breakout choices ... crowded schedule ... overlapping of organ crawl and liturgical space tour ... overlap between concerts ... concerts ... entertainment ... Mass-as-concert ... incense ... loud organ playing ... Protestant music ... Hispanic music ... priests on the altar for Eucharist ... artwork that does not serve the liturgy ... poor modeling of liturgy ... basic breakouts ... breakouts with no handouts ... adult criticism of youth ... showcases at the same time ... mediocre showcases ... evening events ... late-night events ... singing in every workshop ... singalongs ... talk ... expensive hotels ... hidden charges ... air conditioning ... rain in the building ... traveling to other sites for events ... walking ... inappropriate dress and behavior in churches ... announcements that no one understands ... activities on Friday ... long closing ceremonies ... frowns ... sleep ... no less — more is better.
Suzuki ToneChimes

They're The Most!

Most Innovative
Precision crafted from fine lightweight aluminum, Suzuki ToneChimes have adjustable clapper heads for variable expression and overtone tuning for perfect harmonics. Beautiful yet cost effective ways to share the music.

Most Expandable
Start with our affordable 2 octave, 25 note set. Add sets as your experience level increases. 3rd octave, 4th octave and new 5th octave bass note add on sets put on a spectacular show!

Most Comfortable
Only Suzuki ToneChimes feature tubular bells with rounded tone chambers. They're easy to hold and easy to play for extended periods.

Most Affordable
Bring the beauty of handbell playing to your school, church or musical ensemble with the lowest cost Chimes available today. Don't pay more!

Most Convenient
Rugged, heavy duty padded travel cases (models HB-25/12a/12b). 25 note set has wheels and pull handle — another Suzuki exclusive! ToneChime tables are both beautiful and functional.

Most Educational
Suzuki ToneChime method books show you a step by step approach on how it's done, even if you've never played before. Scored for 25 notes. Now in 13 volumes.

Free '06 Catalogue. Don't Start Class Without One!

Order Online
www.suzukimusic.com
Anytime!

1-800-854-1594
Suzuki
P.O. Box 261030, San Diego, CA 92196
Allen Pipe and Digital Combination Instruments: Elegant Solutions for Unique Needs

St. Joseph's Catholic Church in Biddeford, Maine, faced the challenge of coordinating a cantor located in the front of the church with the organist and choir in the rear balcony. Utilizing fiber optic technology, Allen designed a state-of-the-art pipe/digital organ and interface. Consoles and tonal resources in both of these locations can be played simultaneously or independently. The organist, choir and cantor now enjoy the versatility of performing from diverse locations without distracting sound delays. Organists have the added luxury of using both consoles at the same time to play duets.

Allen is pleased to have served the music ministry of St. Joseph's Church and looks forward to meeting your church's unique needs.

ST. JOSEPH'S 50 STOP THREE-MANUAL RENAISSANCE QUANTUM PIPE AND DIGITAL SPECIFICATION

<table>
<thead>
<tr>
<th>GREAT (Unexpressed)</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Bourdon</td>
<td>8</td>
</tr>
<tr>
<td>8 Open Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8 Harmonic Flute</td>
<td>8</td>
</tr>
<tr>
<td>8 Salicional [Sw]</td>
<td>8</td>
</tr>
<tr>
<td>4 Octave</td>
<td>4</td>
</tr>
<tr>
<td>4 Spiazzi</td>
<td>4</td>
</tr>
<tr>
<td>2 1/2 Twelfth</td>
<td>2 1/2</td>
</tr>
<tr>
<td>2 Fifteenth</td>
<td>2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SWELL</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 Stopped Diapason</td>
<td>8</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>8</td>
</tr>
<tr>
<td>8 Salicional</td>
<td>8</td>
</tr>
<tr>
<td>8 Voix Celeste</td>
<td>4</td>
</tr>
<tr>
<td>4 Principal</td>
<td>4</td>
</tr>
<tr>
<td>4 Harmonic Flute</td>
<td>4</td>
</tr>
<tr>
<td>2 1/2 Nazard</td>
<td>2 1/2</td>
</tr>
<tr>
<td>2 Octavine</td>
<td>2</td>
</tr>
<tr>
<td>1 1/3 Tercet</td>
<td></td>
</tr>
<tr>
<td>1 1/3 Mixture III</td>
<td>16</td>
</tr>
<tr>
<td>16 Bassoon</td>
<td>8</td>
</tr>
<tr>
<td>8 Cornopean</td>
<td>8</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>8</td>
</tr>
<tr>
<td>8 Hautbois</td>
<td>8</td>
</tr>
<tr>
<td>4 Chalumeau</td>
<td>4</td>
</tr>
<tr>
<td>(Pipes only)</td>
<td></td>
</tr>
<tr>
<td>16 Swell Unison Off</td>
<td>16</td>
</tr>
<tr>
<td>(Pipes only)</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHOR</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>16 Contra Viole</td>
<td>8</td>
</tr>
<tr>
<td>8 Holzgedeck</td>
<td>8</td>
</tr>
<tr>
<td>8 Brasilier Celeste II</td>
<td>4</td>
</tr>
<tr>
<td>4 Principe</td>
<td>4</td>
</tr>
<tr>
<td>4 Koppelflute</td>
<td>2</td>
</tr>
<tr>
<td>2 Octav</td>
<td></td>
</tr>
<tr>
<td>1 1/3 Quintette</td>
<td></td>
</tr>
<tr>
<td>1 1/3 Mixture III</td>
<td></td>
</tr>
<tr>
<td>8 Festival Trumpet</td>
<td>8</td>
</tr>
<tr>
<td>8 Krumhorn</td>
<td>8</td>
</tr>
<tr>
<td>Celesta (Sw)</td>
<td>4</td>
</tr>
<tr>
<td>Tremulant</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PEDAL (Unexpressed)</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>32 Centre Bourdon</td>
<td>16</td>
</tr>
<tr>
<td>16 Diapason</td>
<td>16</td>
</tr>
<tr>
<td>16 Soubsase</td>
<td>16</td>
</tr>
<tr>
<td>16 Lieblech Gedeckt</td>
<td>16</td>
</tr>
<tr>
<td>8 Octave</td>
<td>8</td>
</tr>
<tr>
<td>8 Bourdon</td>
<td>4</td>
</tr>
<tr>
<td>4 Choral bass</td>
<td>4</td>
</tr>
<tr>
<td>Mixture IV</td>
<td>4</td>
</tr>
<tr>
<td>32 Centre Possumie</td>
<td>16</td>
</tr>
<tr>
<td>16 Possumie</td>
<td>16</td>
</tr>
<tr>
<td>16 Bassoon (Sw)</td>
<td>8</td>
</tr>
<tr>
<td>8 Trumpet</td>
<td>4</td>
</tr>
<tr>
<td>4 Clarion</td>
<td>4</td>
</tr>
<tr>
<td>MIDI on Pedal</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>COUPLERS</th>
<th>PIPES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swell Tremulant</td>
<td>16</td>
</tr>
<tr>
<td>MIDI on Swell</td>
<td>4</td>
</tr>
<tr>
<td>8 Great to Pedal</td>
<td>4</td>
</tr>
<tr>
<td>8 Swell to Pedal</td>
<td>4</td>
</tr>
<tr>
<td>8 Choir to Pedal</td>
<td></td>
</tr>
<tr>
<td>(Pipes only)</td>
<td>4</td>
</tr>
<tr>
<td>8 Swell to Great</td>
<td>4</td>
</tr>
<tr>
<td>(Pipes only)</td>
<td>4</td>
</tr>
<tr>
<td>8 Choir to Great</td>
<td>4</td>
</tr>
<tr>
<td>8 Swell to Choir</td>
<td></td>
</tr>
<tr>
<td>Choir Unison Off</td>
<td>4</td>
</tr>
<tr>
<td>MIDI on Choir</td>
<td>4</td>
</tr>
<tr>
<td>Gallery Choir Off</td>
<td></td>
</tr>
<tr>
<td>Chancel Choir On</td>
<td>4</td>
</tr>
<tr>
<td>Gallery G/Sw/Pd Off</td>
<td></td>
</tr>
<tr>
<td>Chancel G/Sw/Pd On</td>
<td>4</td>
</tr>
</tbody>
</table>